

THE ARCHITECTURAL
REVIEW, DECEMBER,
1903, VOLUME XIV.
NO. 85.

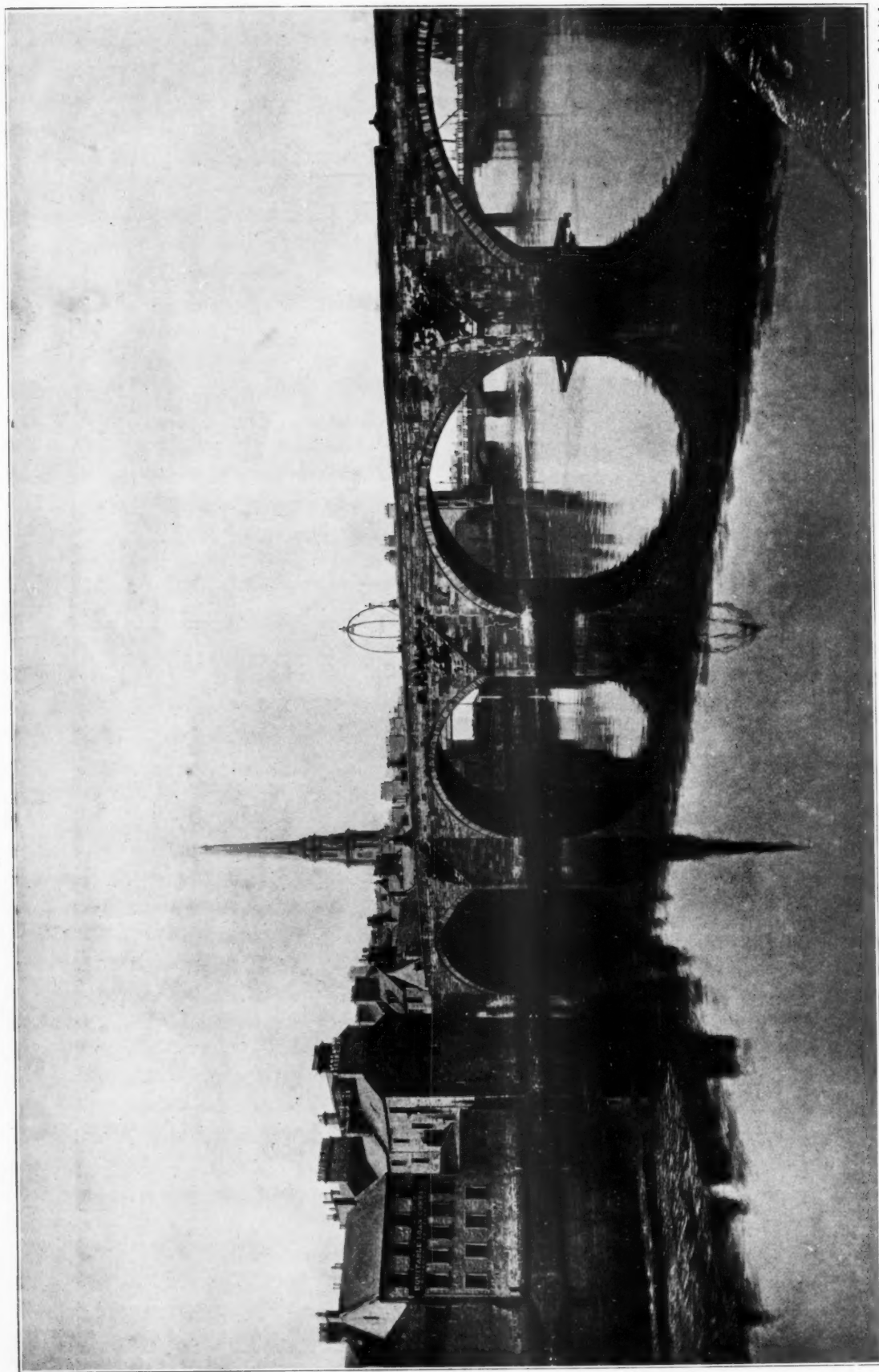


Photo: Valentine and Sons, Limited.

THE OLD BRIDGE OF AYR.

VIEW FROM THE EAST, SHOWING SHEET PILING PLACED ROUND NORTH PIER, 1867-68; ALSO MIDDLE PIER AS UNDERPINNED WITH BRICK IN 1894 AND CONCRETE FENDER OF 1883-84 ROUND SOUTH PIER, IN PART WASHED AWAY.

The Old Bridge of Ayr.*

So far as is presently known, no certain record exists of the building, or date, of this bridge. By a charter of Alexander II. in favour of the Burgh of Ayr † (December 7th, 1236) certain fishings are granted for the purpose of sustaining the bridge (*ad sustentationem pontis*), and promoting other affairs of the town. Probably in part, the existing old bridge is the bridge referred to; certain it is that there is no known record of the actual building of any later bridge. In the Burgh Court Book under date 1440, the bridge is again mentioned; and in each succeeding century reference is made in Royal Charters and other documents to the bridge, and its frequent repair. Whatever may have been the general extent of these repairs, on one occasion at least they must have been very considerable, sufficient at any rate to render the bridge impassable in 1491 to James IV., who seemingly elected to be ferried across the river lower down, rather than use the old ford immediately above the bridge. Whether then, much or little of the superstructure of the earlier

bridge remains, it may not unreasonably be assumed that for nearly 700 years the inhabitants of Ayr have time and again repaired the venerable and historic structure, and scrupulously maintained its fabric to our day. In time past, let the repairs have been what they may, or whatsoever the cause or extent of the injury or decay, it is practically certain that in recent years only, and probably for the first time in its history, serious defects have revealed themselves in its foundations. These defects have been caused, not by any apparent failure of the original structure, but by the continual deepening by dredging operations of the harbour a few hundred yards down stream, whereby the river scour has been materially increased, and the old foundations undermined.

The north abutment of the bridge is founded upon rock; the piers and south abutment upon firm boulder clay. Under each pier and upon this bed of clay, rests an old oak cradle of heavy and roughly hewn oak logs—now black, and hard almost as bog oak—covering rather more than the full area of the piers and cut-waters. These logs, roughly perhaps ten inches square, lie close

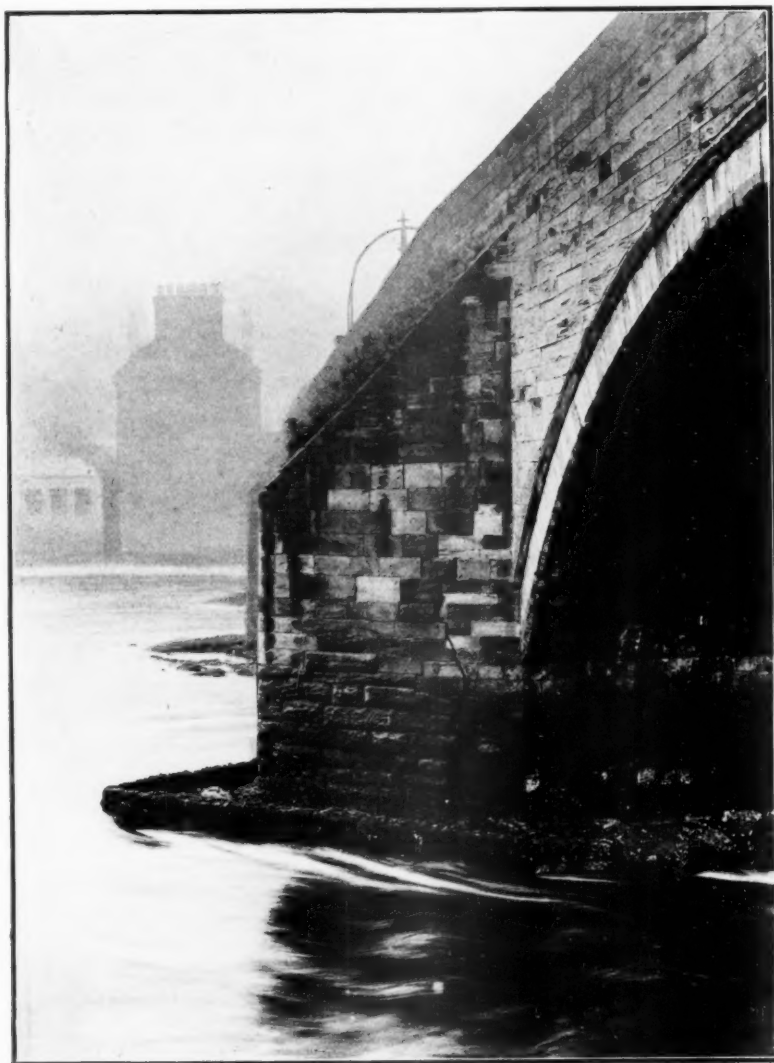
* Burns's Auld Brig in the "Twa Brigs."

† Charters of the Royal Burgh of Ayr.



VIEW FROM THE SOUTH-WEST, SHOWING DEPRESSION OF SOUTHERN ARCH, SPANDRIL AND PARAPET; ALSO REMAINS OF CONCRETE FENDER OF 1883-1884 ROUND PIER.

Photo: A. Monnickendam.

*Photo: A. Monnickendam.*

DETAIL SHOWING FISSURE IN EAST CUTWATER OF NORTHERN PIER AND SHEET PILING OF 1867-68. THERE IS NO CORBEL STRING-COURSE UNDER SPRINGING OF THIS ARCH.

together in a direction diagonal to the line of the piers, and are seemingly held together by cross logs of smaller size placed underneath, about four to five feet apart. These oak cradles appear to have been sunk only about two feet below the then river bed, and upon them rest the stone cutwaters and piers which carry the bridge. The piers themselves, are each practically 15 ft. in thickness, and the distance between the extremes of the cut-waters varies from 35 to 37 ft. As in all mediæval structures, there is no mechanical and absolute repetition of sizes in the work. The arches and piers all look the same, but there is that indescribable charm of "humanness" in the work, which arises just from that variation of sizes and detail, and which is lost in the invariable

exactitude of much of the work of modern days. The northmost arch for instance, has a rise of about two feet less than the three remaining arches, and, unlike them, does not rise from a corbel course; while the line of the spring of the four arches is anything but absolutely uniform, although each arch has practically a 54 ft. span. Round each pier and cut-water, at about three feet above the oak cradle, is a broad splayed base course; while the arches, with the exception of that already instanced, spring from a boldly wrought and characteristically Scotch corbel string course. A curious point also to note, is the upward incline of the splayed base course on the west cut-water of the southmost pier. Between abutments the length of the bridge is about 257 ft., while if the steeply

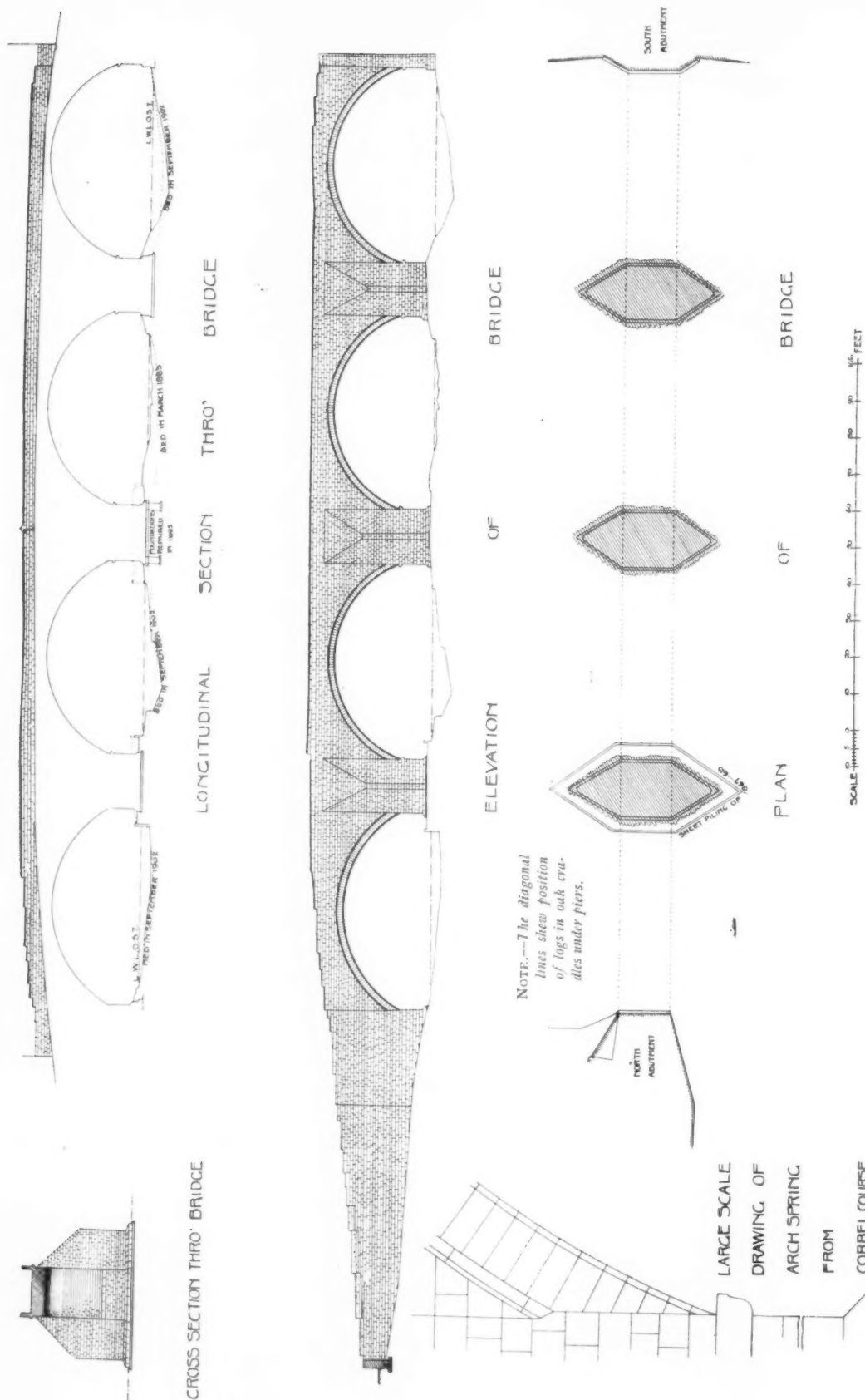


APPROACH FROM THE NORTH.



DETAIL, LOOKING TOWARDS HIGH STREET SHOWING ALSO DEPRESSION OF
PARAPET ABOVE SOUTHERN ARCH

Photos: A. Monnickendam.



THE OLD BRIDGE OF AYR. TRACED MAINLY FROM DRAWINGS
PREPARED BY THE BURGH SURVEYOR IN 1883.

inclined approaches at either end be added—on the Ayr side between houses—the overall length is something more than 500 ft. The bridge is now used as a foot-bridge, and the width inside the parapet walls is about 12 ft.

Traditionally, the bridge is held to have been founded in the thirteenth century by two beneficent ladies, Isobel Lowe and her sister; and on the inside wall of the east parapet, southward of its sundial which marks the middle of the bridge, could be seen until quite recently, two roughly hewn effigies, purporting by long held legend to be the heads of the beneficent foundresses; while immediately above and still decipherable, is the date 1252, but the numerals seem too modern in character, and too clear in cutting, for original work.

When the nature of the rapidly-increasing river scour consequent upon harbour dredging is borne in mind, it will readily be realised that the condition of the bridge is most precarious. In 1867-68 it was officially reported to be in a very dilapidated and neglected condition, and the piers were, at that time, surrounded with sheet piling. By 1883-84 this sheet piling round the two southmost piers, against which the current is mainly directed, had been partly washed away, and the foundations of the middle pier exposed. At this date these piers were unfortunately encased with heavy concrete fenders, which materially narrowed the waterway; and in the succeeding ten years the river bed underneath the bridge was lowered by at least five feet, while the fenders were themselves undermined in places by 8 ft. inward from the waterway. In 1886 the bridge was again adversely reported upon, and its custodians were urged to undertake its immediate repair, if its preservation was desired. Eight years later the Town Council had again officially reported to it the increasingly precarious condition of the bridge, and this time one of the destructive fenders, (that round the middle pier) was removed, and for the first time the pier was properly underpinned with heavy brick foundations, encasing securely and holding in position the remaining boulder clay beneath the pier.

In 1899, and again in 1902, the Burgh Surveyor reported upon the piers, and upon receipt of the latter report the Council opined they should be instantly repaired; and in the following year Mr. John Eaglesham, C.E., reported exhaustively, and in official language strongly recommended that this work should not be too long delayed. In September last, the Burgh Surveyor reported a subsidence of the hornizing above the crown of the southmost arch, which, upon examination, revealed the seriously decayed state of this part of the fabric; for between the open joints of the

arch stones along nearly the whole length of crown, a footrule could have been dropped through the open joints into the river beneath. This arch is the weakest in the bridge, just as its pier is the most insecure. With the arch crest in this condition, its haunch on the north side depressed between pier and crown, the spandril and parapet walls following the depression, the whole superstructure weakened by age and want of care, it calls convincingly enough, one would think, for instant attention and repair. True, these old-time structures somehow hold together with a tenacity unexpected; but surely this old bridge is asked to do more than stone and lime, and the skill of a past age, can, all unsuccoured, be fairly called upon to bear; and the probability is that when Ayr is in flood,

“One lengthen’d, tumbling sea;”

and

“Crashing ice, borne on the roaring speat,”

surge and beat themselves against the old bridge, it may without shame be sore worsted in the struggle.

Founded traditionally by beneficence, it will be strange indeed if, by the curious irony of fate, the bridge should also be destroyed by beneficence. In 1879 a worthy citizen left a holograph will, bequeathing his fortune, subject to certain life rents, to the Town for behoof of the bridge; but the Council, fearing lest by any means they might invalidate their prospective right to the legacy should they in any way forestall its purpose by repairing the bridge, are yet in this further quandary that, if they wait till the legacy wholly vests, they may then find that there is no bridge remaining upon which to expend the bequest.

In 1877, just twenty-six years ago, one of the finest and most beautiful bridges the Brothers Adam ever designed, a bridge which with its refined lines and details, its rarely unique leaden figures and sound craftsmanship, ought to have been the care and pride of any community, was destroyed by much the same causes now at work in the foundations of the older bridge. The harbour is still being dredged and deepened, the river scour is still increasing; the Adams bridge has gone. A river weir would minimise the scour, and save not the undermining of the old bridge alone, but of the houses on the river banks, whose day also must come if the scour continues unchecked. Indeed, in the early title deeds of some of these old houses, a weir then seemingly existing, is referred to; and it may be that in this our forefathers were wiser than are we. But whether a weir is to be of the future or no, the southmost arch of the bridge should be at once supported and made secure, the piers underpinned, and the

whole fabric treated reverently and with care, stone after stone. Part of the old hewn ashlar has already at some time been replaced by modern rock-face ashlar, a wholly unnecessary innovation, and one as unsuited to the old structure as would be a frock coat upon a 13th century warrior. These things ought not to be possible, nor should the bridge be thus caricatured. Not many of these mediæval bridges now remain, and they should be treated, in virtue of ancient lineage and useful service, with reverence and care. Their preservation should be a source of pride to the

citizens, for the day has long gone by, when cathedrals and churches—great and small—were relegated by indifference and ignorance to spoliation and decay; and bridges to-day, few as they are, are surely beyond the hand of ignominy. Nay, even because of their rarity, are they not all the more priceless possessions of historic and educational value; and a bridge such as ours, with, in addition, a poetic and literary fame, should stir even the most apathetic of citizens to a sense of its value, and a desire to hand it on unimpaired to his children.

JAMES A. MORRIS.

Current Architecture.

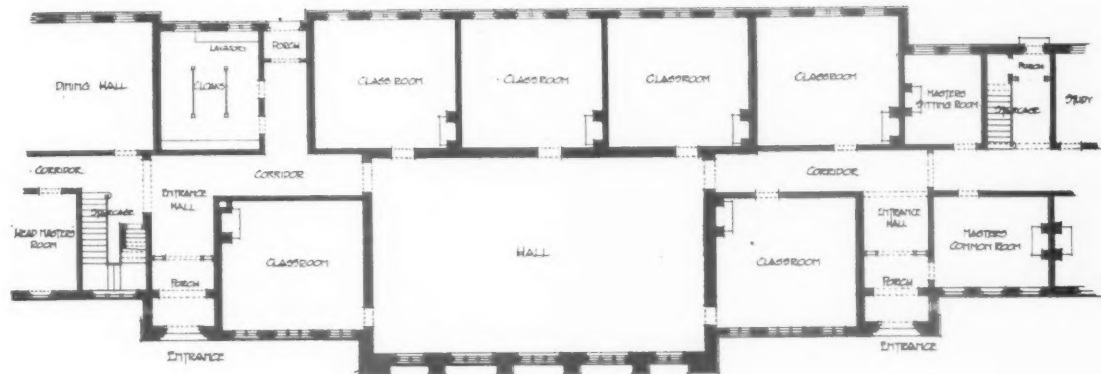
BRIDLINGTON GRAMMAR SCHOOL.—This school, which was opened in 1899, provided accommodation for a hundred boys, thirty of whom were boarders, with the head-master's house at the south end of the building. The part then erected ended northward with the central hall. The plans were designed for extension on a modest scale, but the success of the school soon necessitated extension northward on a much larger scale than was previously anticipated; consequently the plan is

less concentrated than would otherwise have been the case. The hall, which rises through the two storeys of the building, is surrounded by classrooms, over which are dormitories. The additions which have been completed this year include further classrooms, extension of the boarding accommodation, and a detached building for science and art teaching. The plan shows the central part illustrated by the photograph. The buildings were designed by Mr. John Bilson, of Hull.



BRIDLINGTON GRAMMAR SCHOOL. EAST FRONT. JOHN BILSON, ARCHITECT.

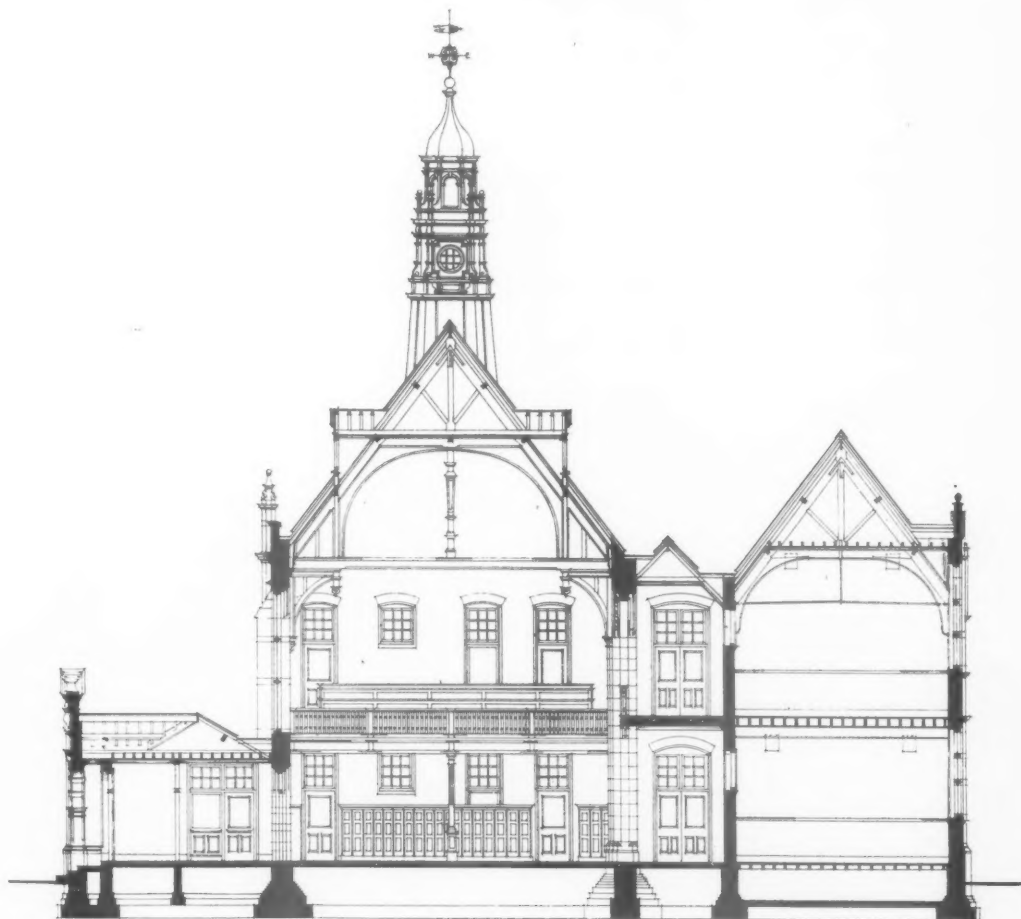
Photo: E. Dockree.



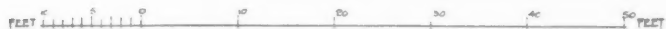
GROUND PLAN.



BRIDLINGTON GRAMMAR SCHOOL. JOHN EILSON, ARCHITECT.



SECTION ON LINE A-B.



HYMERS COLLEGE, HULL. SECTION. (See next page.)
BOTTERILL, SON AND EILSON, ARCHITECTS.



HYMERS COLLEGE, HULL. SOUTH-WEST ANGLE.
BOTTERILL, SON AND BILSON, ARCHITECTS.

Photo: E. Dockree.

HYMERS COLLEGE, HULL.—Hymers College, Hull, is a day-school erected in 1893. The executed design, by Messrs. Botterill, Son and Bilson, Architects, of Hull, was selected in open competition by Mr. E. C. Robins, who acted as assessor. In his competition instructions, Mr. Robins fixed the general type of plan on somewhat similar lines to those which he himself

followed at the Bedford Grammar School which he was then building. The building consists of sixteen class-rooms (eight on each floor) grouped around a central hall in such a manner that every class-room is entered directly from the hall or from the galleries which surround it on three sides. The administrative offices, consisting of the head-master's room, porter's room, assistant-

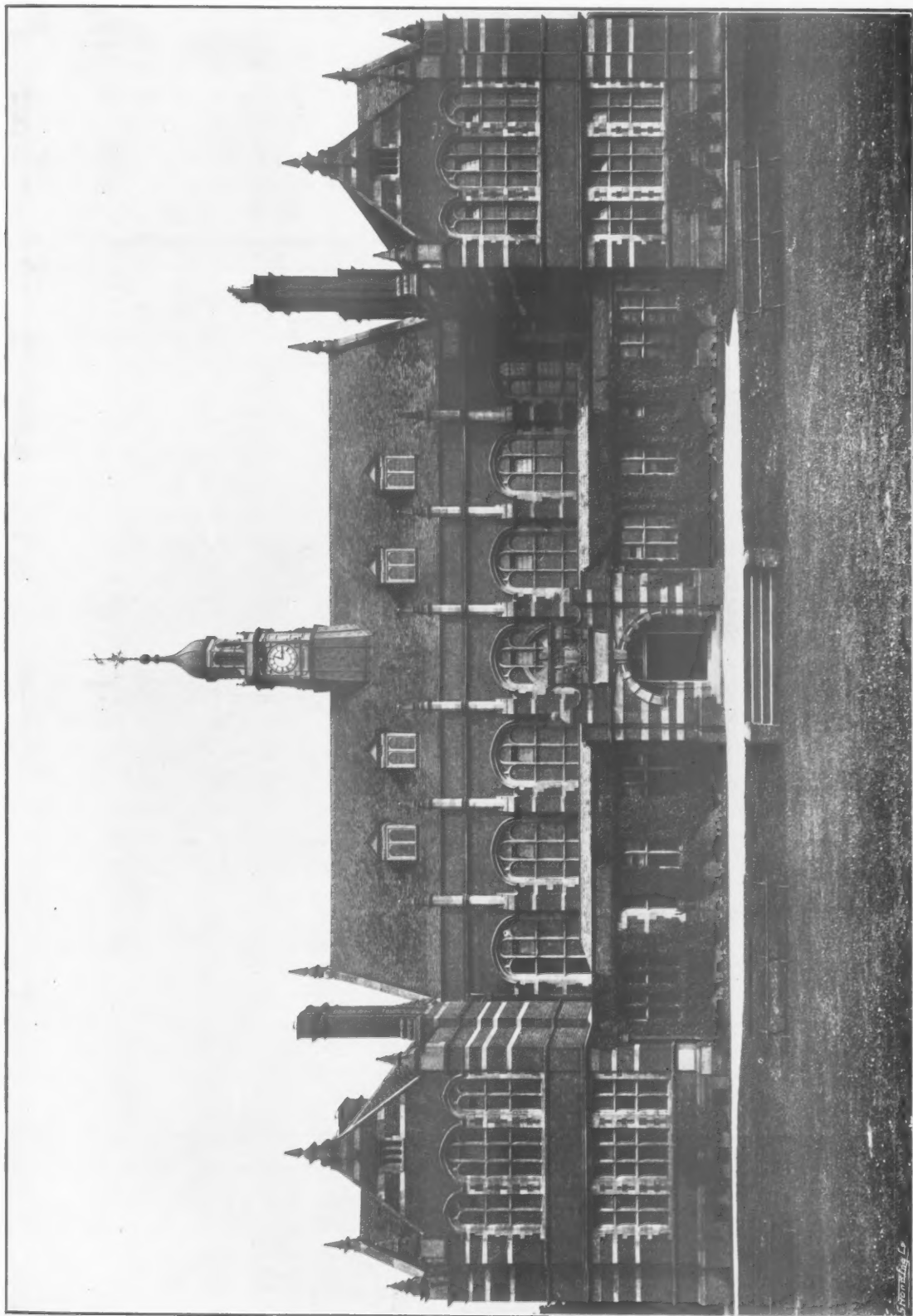


Photo : E. Doehrer.

HYMERS COLLEGE, WEST FRONT.
BOTTERILL, SON AND BILSON, ARCHITECTS.



HYMERS COLLEGE, HULL. WEST ENTRANCE.
BOTTERILL, SON AND BILSON, ARCHITECTS.

Photo: E. Dockree.

master's common room, and secretary's room, are placed in the lower building along the principal (west) front, beneath the large windows of the central hall, the principal entrance being in the centre. The staircase is immediately opposite

the principal entrance, and communicates with a wide gallery behind the hall arcade, a narrow gallery at one end, and a wider seated gallery at the other end. Two short corridors lead from the central hall to the side entrances, and were

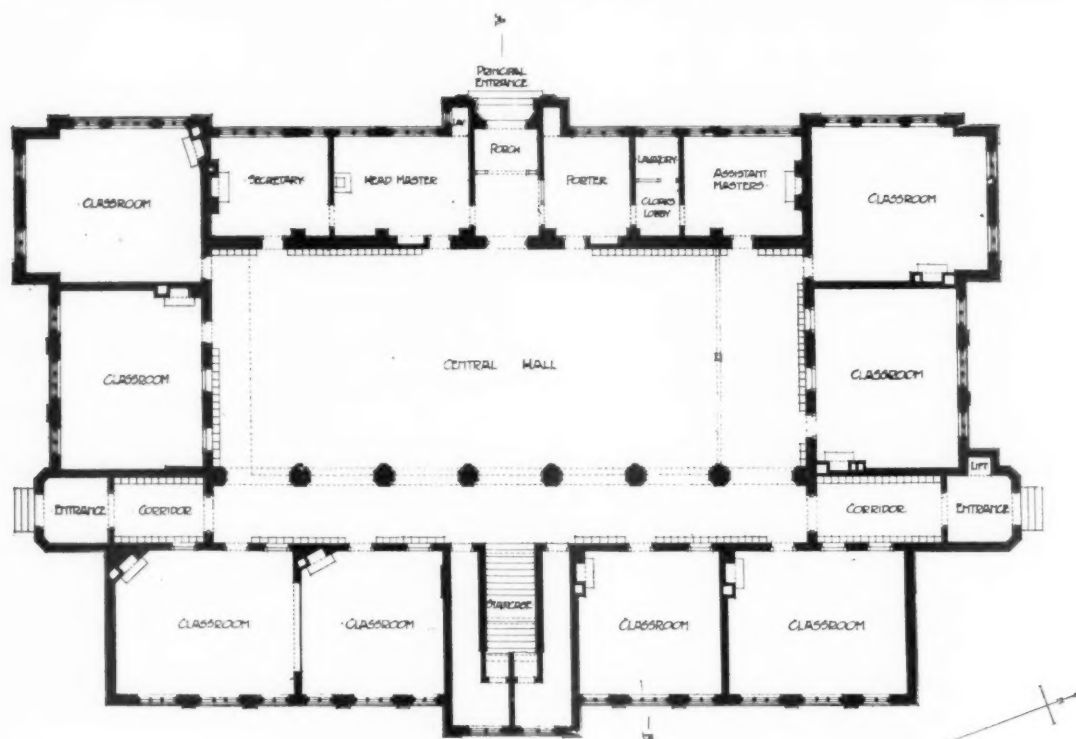


HYMERS COLLEGE, HULL. NORTH-EAST ANGLE OF CENTRAL HALL.
BOTTERILL, SON AND BILSON, ARCHITECTS.

Photo: E Dockree.

planned to communicate with separate blocks for science and art teaching which have not yet been carried out. The class-rooms were, in accordance with the competition instructions, planned for larger numbers than are actually taught in them, following the tendency in secondary schools of the better class to reduce the size of the classes. The actual accommodation of the school, includ-

ing some class-rooms which are temporarily used for science and art teaching, is about 350. The building is faced with red brick, with Ancaster stone dressings, and the roofs are covered with red tiles. The photograph of the interior of the central hall was taken during the holidays, as may be seen from the presence of painters' planks on the tie beams.

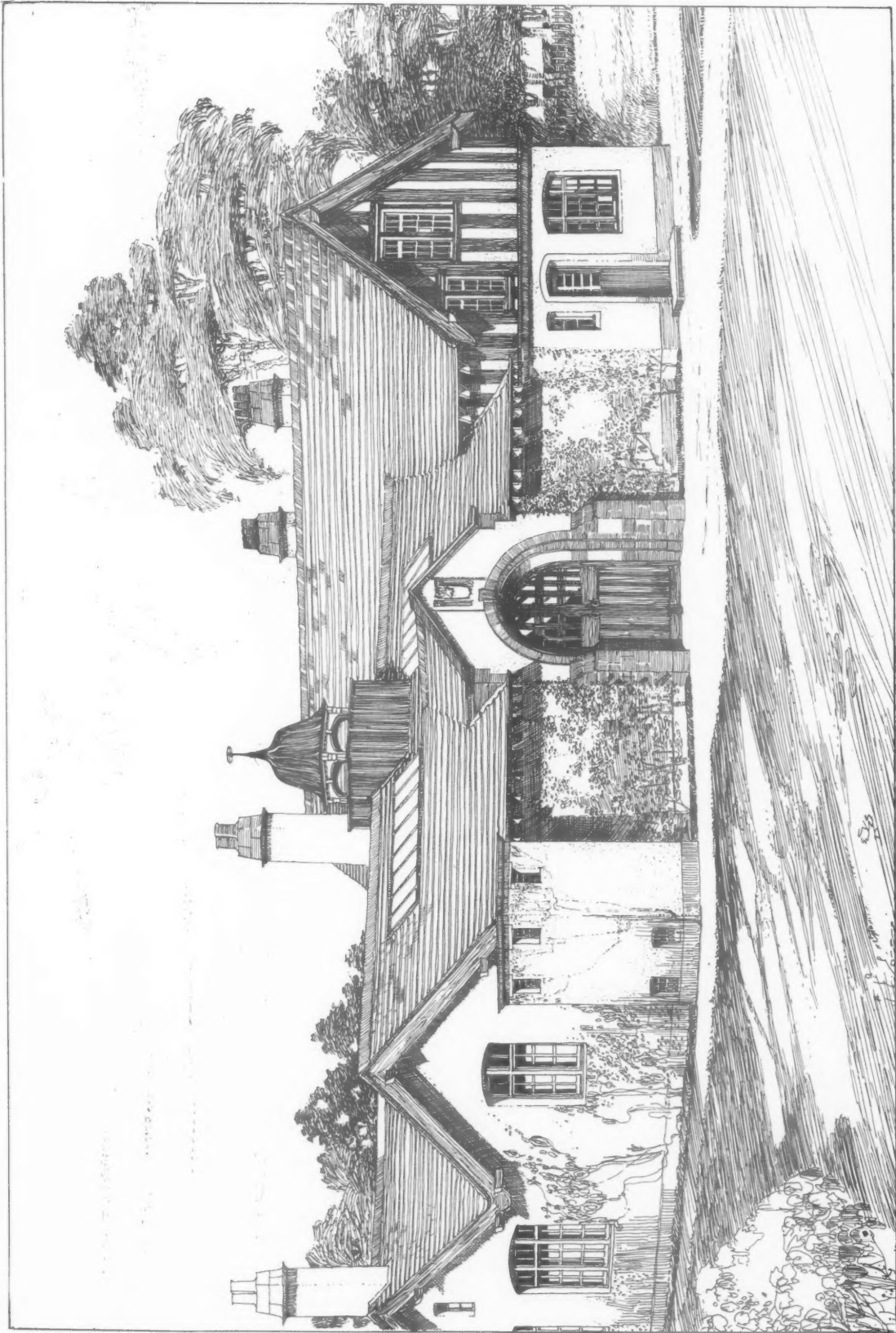


GROUND PLAN.

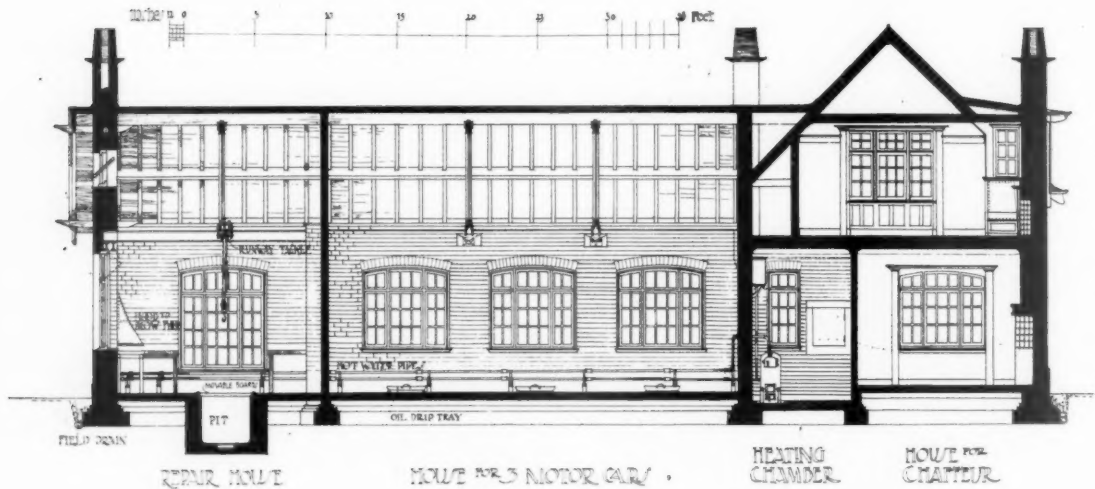
HYMERS COLLEGE, HULL. BOTTERILL, SON AND BILSON, ARCHITECTS.



THE COURT-HOUSE, HELMESLEY, YORKS. TEMPLE MOORE, ARCHITECT (See page 196.)



MOTOR CAR HOUSE, GALLOWHILL, RENFREWSHIRE, N.B.
JAMES SALMON, SON AND GILLESPIE, ARCHITECTS.



COURTHOUSE, HELMESLEY, YORKS.—This building (see page 194) is constructed of local stone and roofed with red tiles. The ground floor is an open room used as a market hall; on the first floor is the court, council chamber and a public library. Mr. Temple Moore is the architect.

MOTOR CAR HOUSE, GALLOWHILL, RENFREWSHIRE, N.B., FOR SIR HUGH H. SMILEY, BART.—The stone archway gives entrance to a granolithic paved yard with glass roof, where the cars are washed before being wheeled into the stalls, there being accommodation for three cars. This portion is warmed by hot-water pipes and

ventilation panels are inserted above the doors. In the repairing house a concrete pit is formed about 3 ft. 6 in. deep to enable the mechanism of the car to be thoroughly examined. A sliding pulley and tackle is also provided capable of lifting the motor clear of the car to facilitate the work of repairing and cleaning. The petrol store is projected from the corner of the building to ensure all possible ventilation. Four rooms and a kitchen are provided for the chauffeur. The walls generally are built, with a hollow space, of brick rough cast. The roofs are covered with Ruabon tiles red and yellow as they come from the kiln. The timbers wherever exposed are

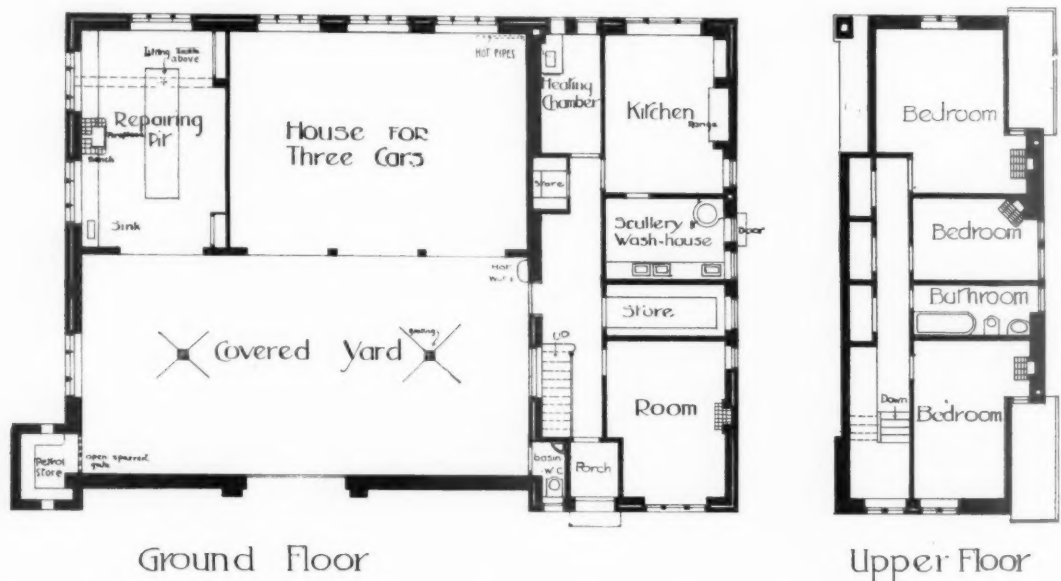
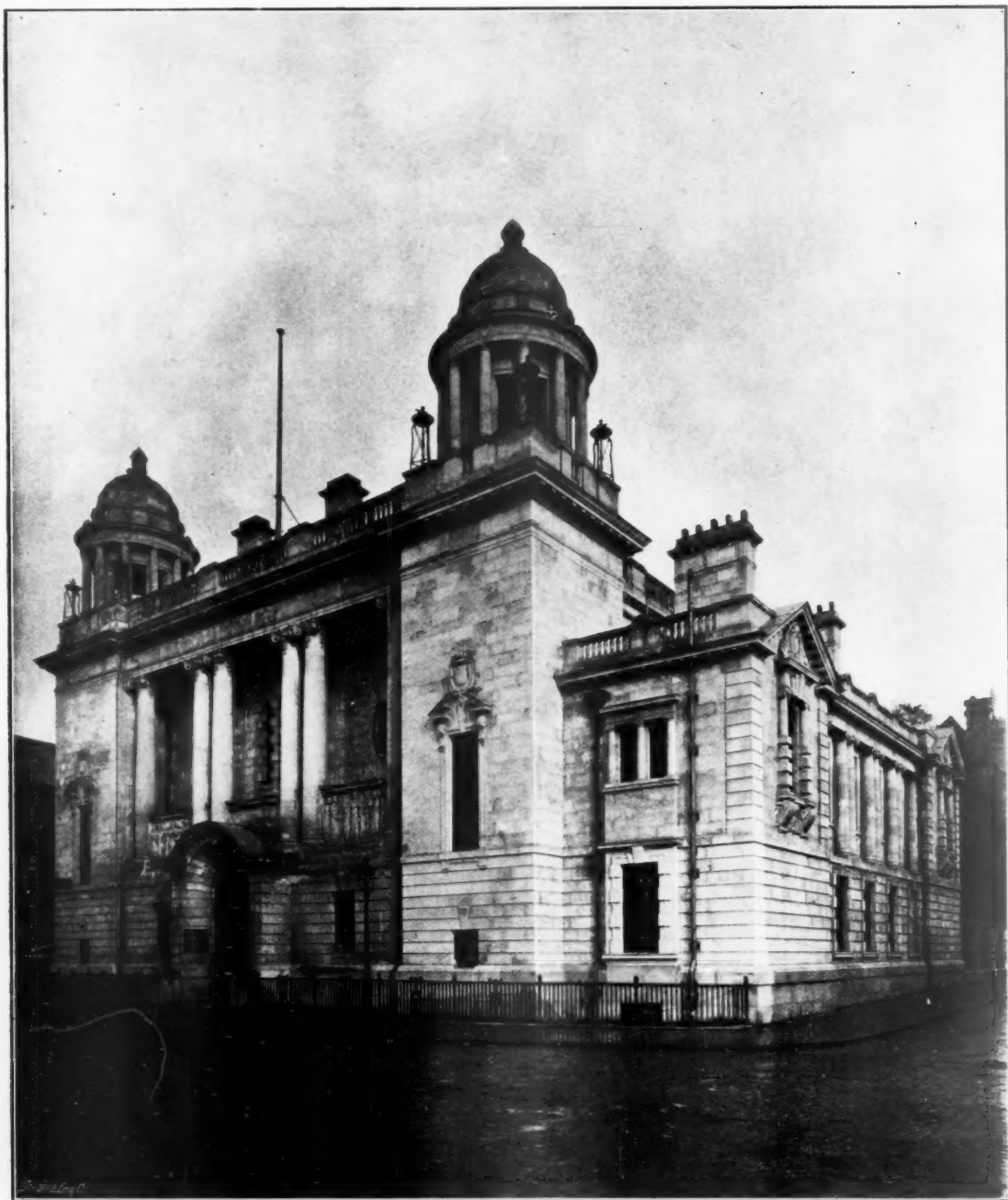




Photo : H. Entwistle.

A GABLE, PARR'S BANK, MANCHESTER.
CHARLES HEATHCOTE AND SONS, ARCHITECTS.



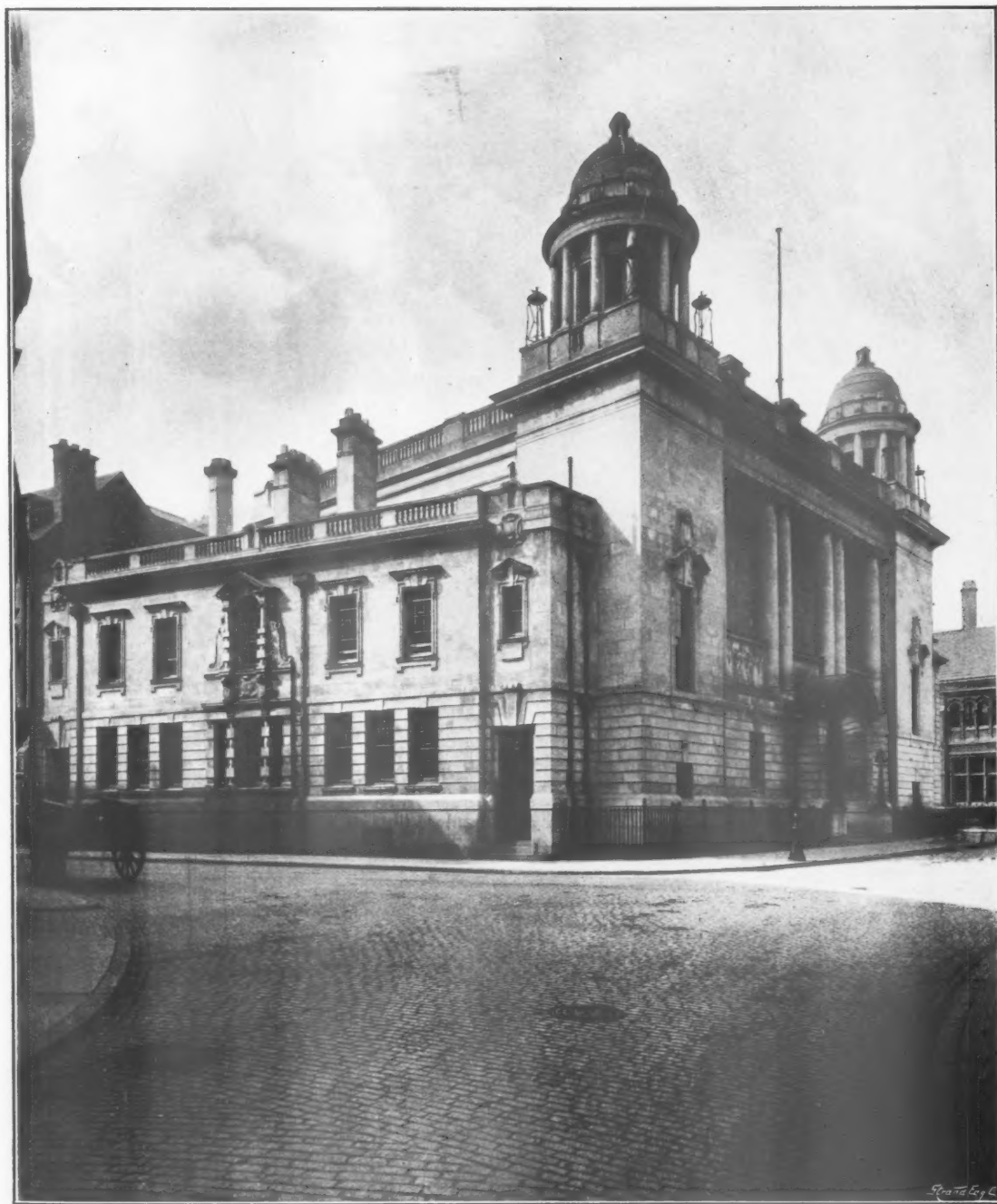
PARR'S BANK, LEICESTER. ELEVATION TO ST. MARTIN'S AND GREY STREET.
EVERARD AND PICK, ARCHITECTS.

Photo: T. Lewis.

painted with carbolineum before being put together and afterwards coated with Archangel tar. The several works have been executed by Paisley tradesmen at an estimated cost of £1,300. Messrs. James Salmon, Son and Gillespie are the architects.

PARR'S BANK, MANCHESTER.—We give an illustration, see previous page, of a gable in the

new building now approaching completion in Spring Gardens, Manchester, which has been erected for Parr's Bank, Ltd. The building is erected in Carlisle red stone. The whole of the ground floor and basement is used by the Bank, the ground floor storey being entirely lined with marble. The black and white monolith columns are an effective feature. Great



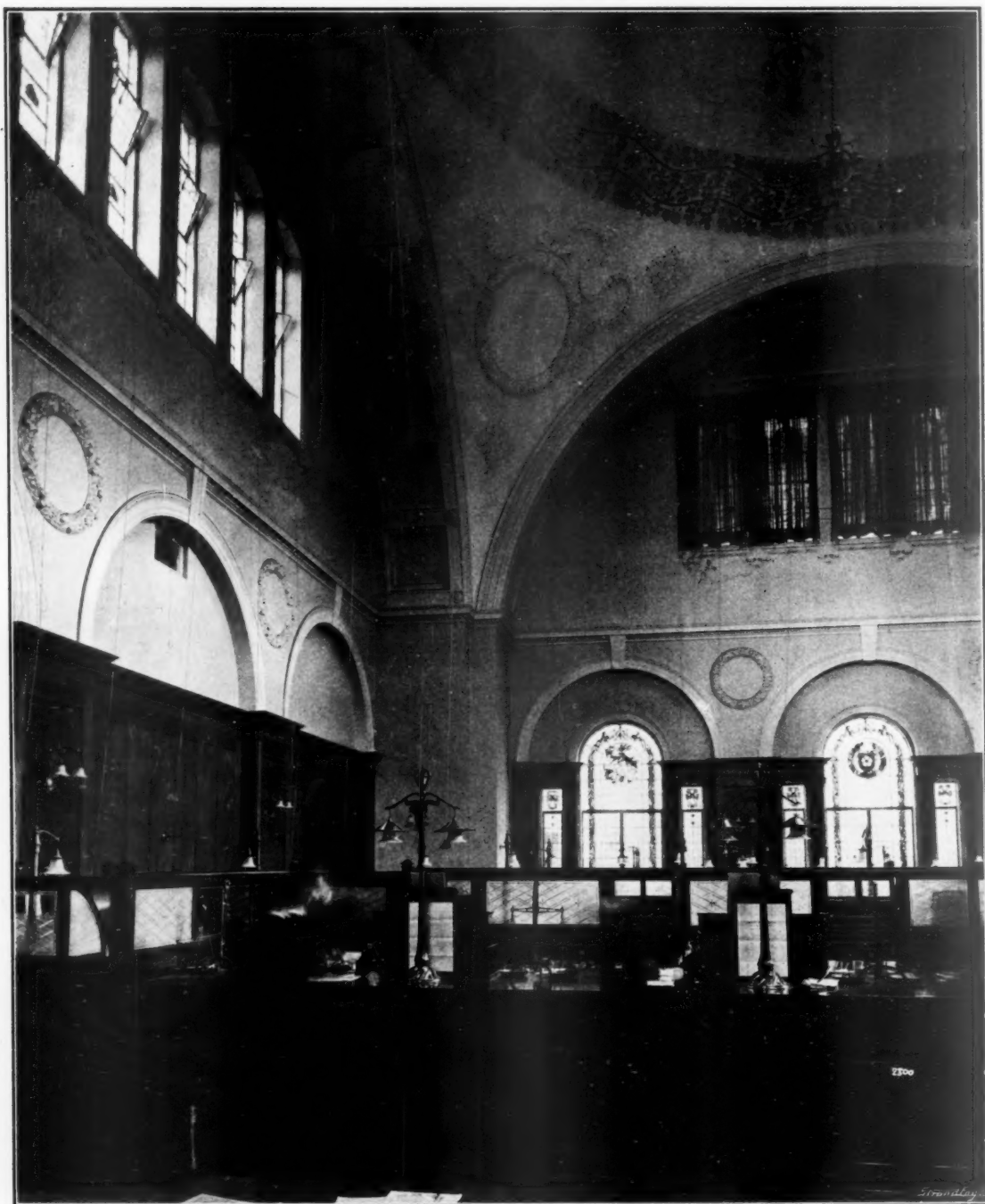
PARR'S BANK, LEICESTER. ELEVATION TO HOTEL STREET.
EVERARD AND PICK, ARCHITECTS.

Photo: T. Lewis.

attention has been given to the strong room arrangements, which have been executed by Messrs. Chubb & Sons. The whole building, including the screens and desks, have been carried out by Messrs. R. Neill & Sons, builders, from the designs of Messrs. Chas. Heathcote and Sons.

R 2

PARR'S BRANCH BANK, LEICESTER.—This building was erected as the head offices of Messrs. Pares's Leicestershire Banking Company, but the company being now merged in Parr's Banking Co., the premises now form a branch establishment for Leicester. The new bank is faced externally with Portland stone, the base being

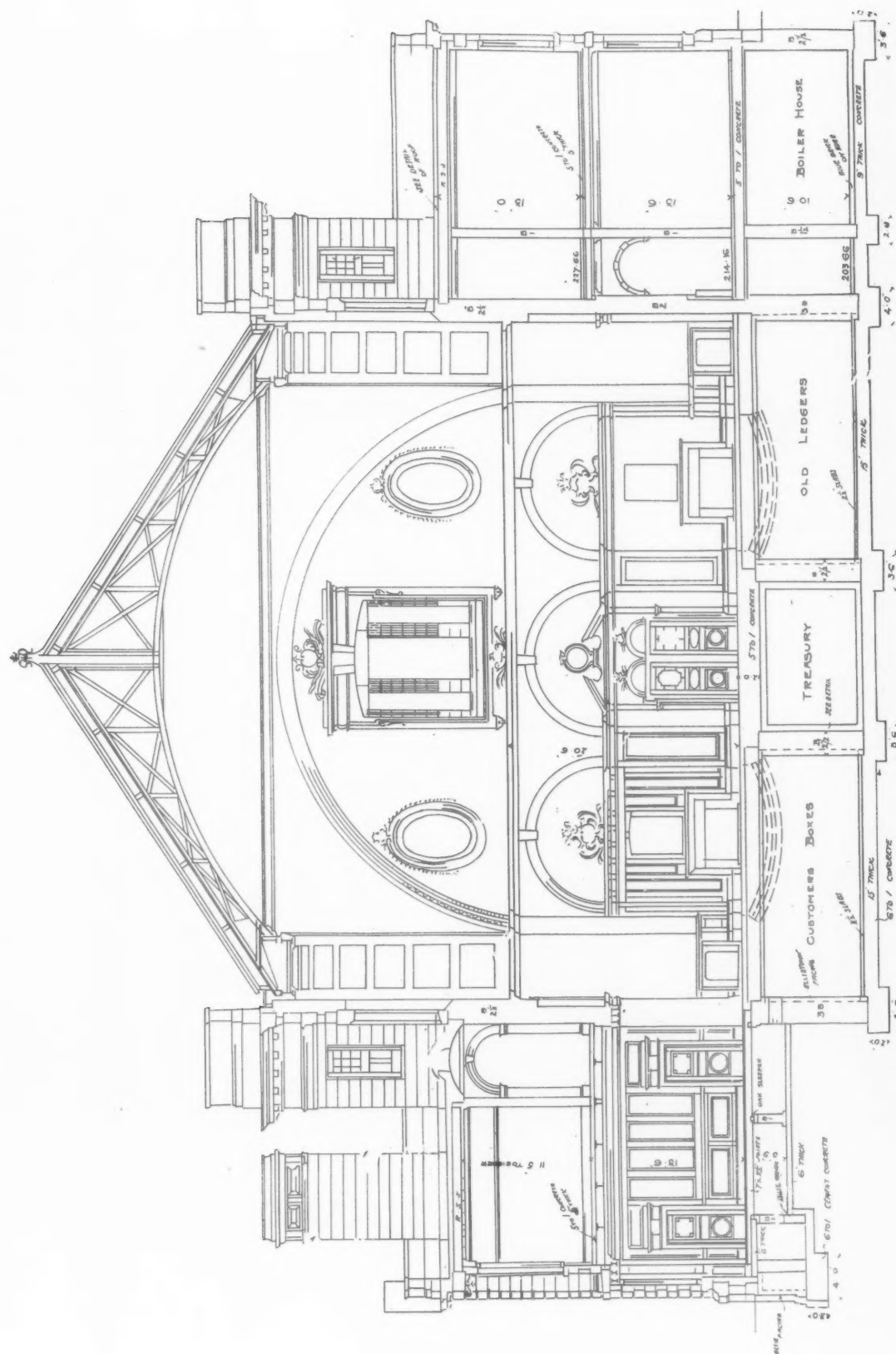


PARR'S BANK, LEICESTER. INTERIOR OF BANKING HALL.
EVERARD AND PICK, ARCHITECTS.

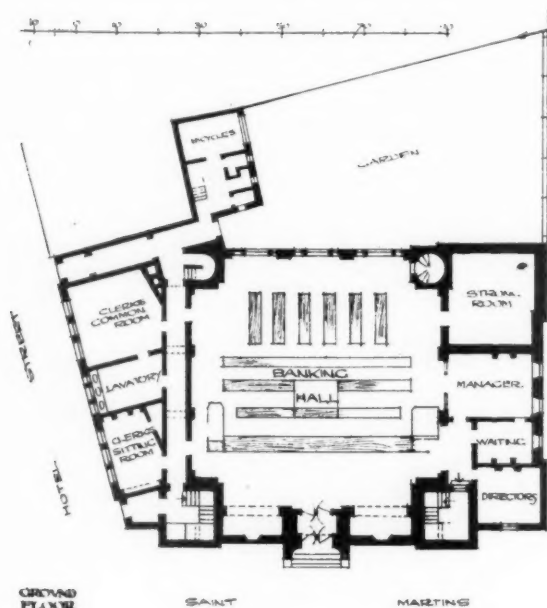
Photo: T. Lewis.

of unpolished grey Aberdeen granite. The external sculpture panels, the work of Mr. Chas. J. Allen, of Liverpool, were illustrated in the *REVIEW* for January 1901. The banking hall has a domed ceiling of steel construction covered with expanded metal to receive the plaster-

ing, the modelled decoration of which has been executed by Mr. G. P. Bankart. The lower portion of the internal walls is lined with unpolished mahogany panelling. The whole of the fittings are polished mahogany. The floors are partly teak and partly marble; the latter work



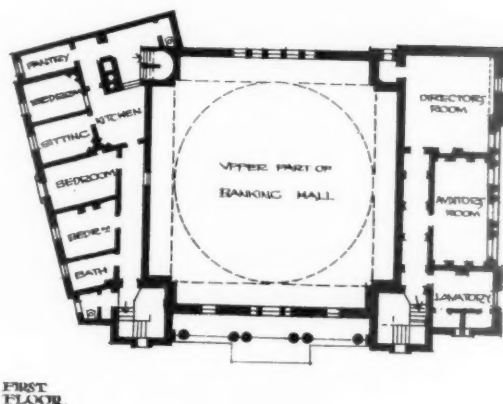
PARR'S BANK, LEICESTER. SECTION. EVERARD AND PICK, ARCHITECTS.



PARR'S BANK, LEICESTER.

PLANS.

EVERARD AND PICK, ARCHITECTS.



and other marble decorations have been executed by Messrs. Farmer & Brindley. The lead glazing is by Mr. George Wragge. The electroliers and some of the ironwork are the work of the Bromsgrove Guild of Applied Art. Some of the electric standards, name-plates and other

bronze work are by Messrs. Collins & Co., of Leicester. The contractors for the general building work are Messrs. J. C. Kellett & Son, and the architects Messrs. J. B. Everard & S. Perkins Pick. The total expenditure amounted to nearly £40,000.

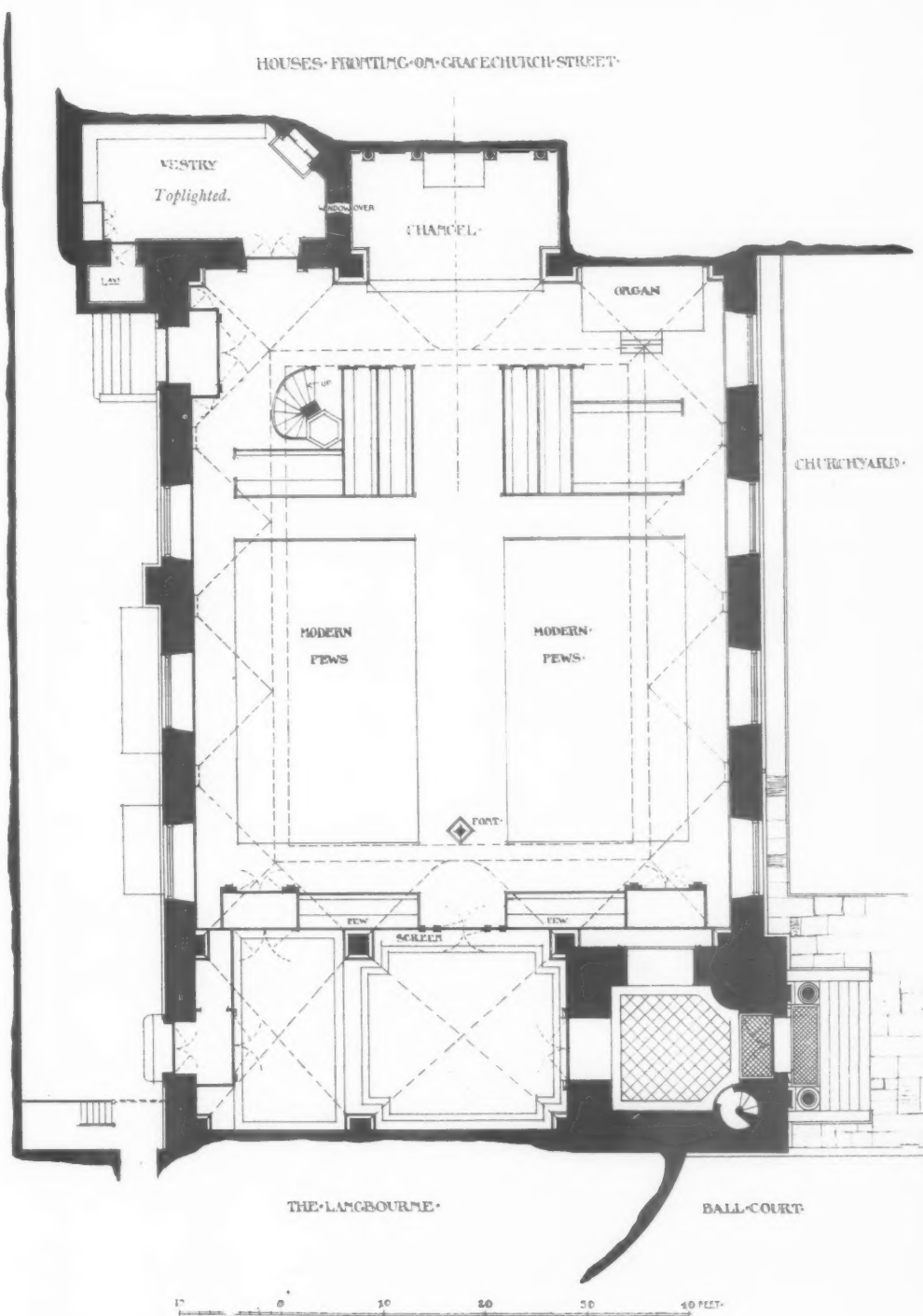
All Hallows', Lombard Street.

IT will be remembered that in the February number of this REVIEW for the present year we published a protest against the Special Commissioners' plan, backed by the Bishop of London, for the demolition of All Hallows' Church, Lombard Street, with a view to obtaining funds for church building in other districts. At the same time we published a series of photographs giving views and details of the interesting interior of the church. Since then an influentially signed petition was presented to the parishioners who have the right to veto a sale, and on Thursday and Friday, the 12th and 13th November, meetings of the four parishes united in this church were called to vote upon the question. The scheme of sale, we are glad to say, was then defeated by a large majority of votes, and the church may be regarded as saved.

We publish now a plan of the church which will be of interest to architects. It may be noted that, by an irony of the situation the conditions

of the site are such that it is extremely improbable that the sum obtainable would have been anything like so large as was estimated. This is not infrequently the case with city sites. Thus, we believe, in a recent instance of the kind, a sanguine estimate originally made of what the site might produce if cleared and sold, was reduced on investigation by about one million pounds.

All Hallows' Church, then, is saved for the time being; but how narrow the security, and how little we can hope from the natural guardians of the city churches for any scruple about the artistic value of their possessions when a profit can be made from their destruction! Wren's churches are already a sadly diminished treasure. No fewer than nine of them have already disappeared. In France, doubtless, the State would have stepped in and declared them historical and national monuments. Here, where we have no ministry of the Fine Arts, and little care for the arts among



PLAN OF ALL HALLOWS', LOMBARD STREET.

MEASURED AND DRAWN BY H. TANNER, JUNIOR.

ministers, the question has to be fought out in each case, singly, on the utilitarian ground. Is it not time that all who cherish the work and memory of Wren and the beauty of London should

unite to demand of the Government that the remainder of his work in the city should be declared sacred, and secured from the attacks of ignorance and cupidity and of narrow ecclesiastical interest?

English Mediæval Figure-Sculpture.

CHAPTER VII.—SECTION II.

THE STATUES OF WELLS CATHEDRAL.

It is not proposed here to attempt any complete description of the statues of the Wells Front or indeed to enter upon the vexed question of the meanings and possible ascriptions of the several figures. There are some 130 remaining out of the total of something like 200, which were no doubt executed in the first half of the thirteenth century. Their stone is, as has been said, the stone of the cathedral, and the costumes and character of the figures indicate the date of their sculpture as about that of Bishop Jocelyn's erection of the Front. We must except from this description the highest row of standing figures, the "Apostles," whose style very plainly declares them to be of the latter part of the fourteenth or beginning of the fifteenth century, when the two towers were raised upon the thirteenth-century substructure. Below this the three tiers of the earlier statues are set in the structural arcades which stretch across the Front; their heads are shadowed under architectural canopies, and their feet are supported sometimes by low pedestals, but more often are set directly on the platforms of the arcades. The first tier of statues is some fifteen feet from the ground, and most of it has disappeared except

on the north and east sides of the north tower of the Front. The second and third rows of statues, which are respectively some thirty and forty feet from the ground, are generally well preserved.

It has been usual in attempting to assign a meaning to the statues to take each separate tier as having a connected subject running through it, as is the case with the relief-carvings in the quatrefoils, and with the Resurrection panels at the top. There can, of course, be little doubt that the lower row of figures on either side of the central door (with its carving of the Virgin) would have had a meaning in connection with that carving. A connected purpose must be recognised also in the statues on the buttresses—bishops on one side, kings and warriors on the other. But such *horizontal* schemes are evidently not continuous throughout the whole Front. The panels between the buttresses (viz., the main walls of the Front) show independent *vertical* groupings of statues outside the schemes of the buttresses. On the extreme panel to the south of the Front there are four figures which seem to be those of the four "Doctors of the Church" (see Fig. 127) and on the north, the corresponding panel has four female figures as a balance to the "Doctors" and apparently not in subject connection with the



A. G.

FIG. 120.—WELLS CATHEDRAL. WEST FRONT STATUES.

TYPE "F."

TYPE "C."



A. G.

FIG. 121.—WELLS CATHEDRAL. WEST FRONT STATUES.

TYPE "D."



a. TYPE "C."



b. TYPE "G."



c. TYPE "D."



d. TYPE "F."



e. TYPE "F."



f. TYPE "H."

Photos: A. G.

FIG. 122.—WELLS CATHEDRAL. STATUES ON THE WEST FRONT.
TYPES OF THE HEADS.

statues on either side. So too the central panel (that which has the west windows of the nave) presents an independent scheme. Finally the figures on the north panel of the north-west tower, and those on the east side of it abutting on the aisle seem to make separate groups, the buttresses by their side giving distinct presentations. We have not space to do more than suggest these arrangements, but our point here is that we have upon Wells Front a succession of groups of statues, executed from time to time, rather than one consistent design worked out according to the conception of a single artist.

The thirteenth-century figures, indeed, group themselves by various treatments of the figure, indicating either different hands or different dates of execution, or probably both. It is hardly likely that all the 200 statues of this Front could have been done by the same hand or that they were completed in the same ten years. We may accordingly mark out some nine types or classes of style, and endeavour to put them in order of date.

Type A.—What would be supposed to have been put in hand earliest, viz., the set of statues on either side of the central doorway on the lowest

tier, have all disappeared. Failing these lost statues the first type would be represented in the figures of the second tier. Fig. 118^o is a characteristic specimen of the "bishops" ranged on the returns of the south-side buttresses, who in cut of drapery and head-type very exactly match the bishop-effigies, one of which we gave last month. So similar to many of the statues are the recumbent figures that the two which lie in the north aisle of quire could, without discrepancy, be set up in the niches of the Front. The points to remark in this type are in the head treatment, and in the foldings of the chasuble, or apronlike vestment, which made the eucharistic garb of priest and bishop. The type A. has generally a large head and broad face with beard and hair treated in stiff locks. The drapery in these first figures is rendered with thick edges, and the chasuble folds generally are more broadly divided than in the later Wells types, as can be seen by looking from Fig. 118 to Fig. 120.

Type B.—Along with these bishops were no doubt wrought also, by the same sculptors or by others at their side, some of the standing "kings"

* Figs. 115, 116, 117, 118 and 119 were given last month.



A. G.

FIG. 123.—WELLS CATHEDRAL. WEST FRONT STATUES. TYPE "E."



A. G.

FIG. 124.—WELLS CATHEDRAL. WEST FRONT STATUES. TYPE "E."

and "princes" which are set on the returns of the north-side buttresses of the Front. In their handling these statues are not far removed from the "bishops," but they have much more variety in the attitudes and expressions, and we recognise the distinct evolution of the characteristic rippled drapery that distinguishes the Douling-stone sculptor. In these statues we seem to see advances as we proceed from the centre to the buttresses of the north-west tower, a progression of style from south to north on the face of the Front. The example we illustrate (Fig. 119) is of the later type. Its head, which is large but finely finished, is well-preserved, showing its original painted surface almost intact. These "kings" are most often carved trampling on prostrate figures and animals, a motive which appears from the earliest times in coffin-slabs that show effigies. Of this class also are a "king" and others, on the third tier above.

Type C.—Turning the corner of the north-west tower, we take the buttress-niches which look east upon the north porch as likely to have been filled with statues next after those of the Front. There are here a set of some four or five statues on the same second tier, which continue the large-headed type of B., but represent "princes" and "notables" standing in resolute attitudes but not trampling. Fig. 117 shows the action of these figures. Allied to these are some four mailed figures at the north end of the Front on both second and third tiers. We show one (Fig. 120) which will be of interest later to compare with the Douling effigy at Salisbury—that of Longespée, who died 1227. The treatment and costume are so similar that we take both as from the same workman's hands.* In this class C the expression of the head becomes freer than in the types A and B, and the rendering of the hair is wavy in place of tightly curled (see Fig. 122A, which is from a "king" of this class. The *b* in the same illustration is the head of the outermost statue of the three upon the north-west buttress, and gives the further modification in the direction of somewhat sentimental sideways twist, which we shall note in the later types.

Type D.—Opposite to these last-mentioned figures (*i.e.*, upon the west face of the north-east buttress of the tower) are two figures which suggest a different hand. These with some of the preserved statues of the lowest tier, which are just below them, make a separate group, that we may call the "Orator" type—for the specimen (Fig. 121) from the lowest tier reminds one of some portrait statue of a Cicero or Cato. In the *c* of Fig. 122

we show the long head and toga-like treatment of the mantle, which make the character of the type. The widely rippled folds are distinctly different from the thickly set "fillets," "rolls," and "cavettos" (those in fact of the Early English arch-mould), by the skilful treatment of which the characteristic Wells drapery is rendered. But while this "Orator" type has a suggestion of likeness to certain contemporary statues at Chartres, the handling is really distinct, and, indeed, the figures in the reliefs closely show the same hand.

Type E.—Certainly very close to types C and D (see Fig. 117) are the sitting figures, which are on the outside faces of the north buttresses. Not so, however, those on the west buttresses. There the sitting figures which are on the front faces of the buttresses on both second and third tiers seem to match with one another on either side of the mid-line of the Front. They would seem a distinct group by themselves, with a meaning apart from that of the standing figures, for on the south wing of the Front we find a "king" set among the "bishops," and *vice versa*, bishops introduced upon the north side among the "kings" and "warriors." All have the peculiarity of having the upper part of the body considerably longer than is in proportion to the lower. But this was probably the same attempt in all to give the right perspective from below. We show (Figs. 123, 124) the two finest, but there has been considerable reparation of them.

The sitting bishops to the south side on the second tier are but little removed in the style of their heads from the standing bishops of the type A by their side, and in the kings on the north side we find attitudes with arms somewhat distortedly akimbo, and with a forward kink of the neck which seems an evolution from the manner of type C (see Fig. 117), where the drapery is very much that of the "notable" at the side. We conclude, therefore, that the sculptors of the standing figures were set also to carve the sitting statues, though a distinct hand may have dealt with the two we show and the others of the central group. The "bishop" of our illustration is on the second tier just to the south of the central window; the "king" is above it in the third tier, and both have a vigorous treatment with rather coarsely rendered draperies and deep-cut features.

Type F.—Passing to the standing buttress figures on the third tier, we find them generally presenting fresh types of treatment. The figures are usually of great height running often to ten times or more the head-height, for the heads are not large. The draperies are more thickly rippled than in the lower statues, the folds becoming a

* Shepton Mallet Church, close to the Douling quarries, from which came the stone for Wells, has two recumbent effigies of this mailed and surcoated type.

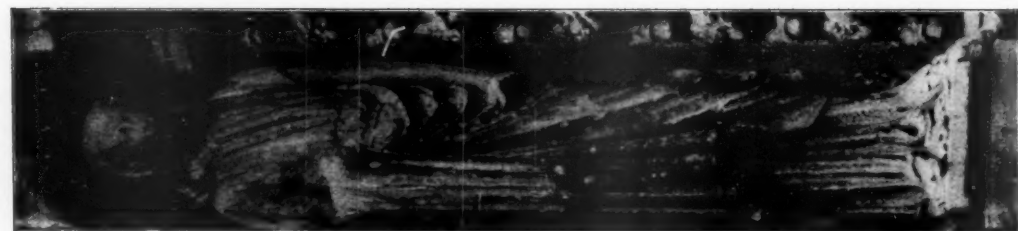


FIG. 125.—TYPE "F."

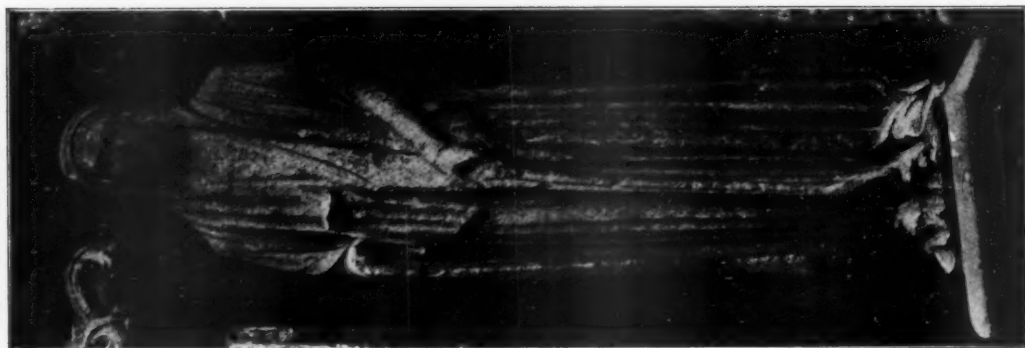
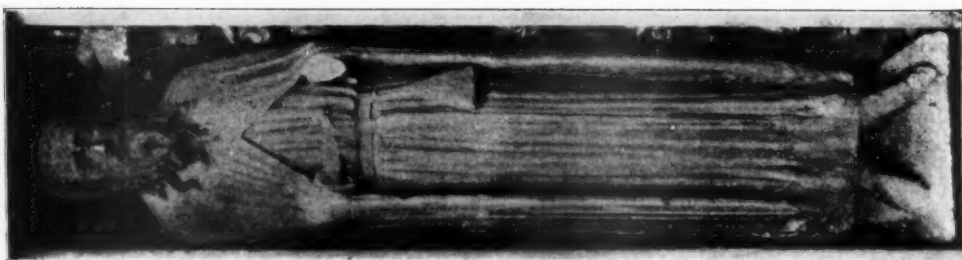
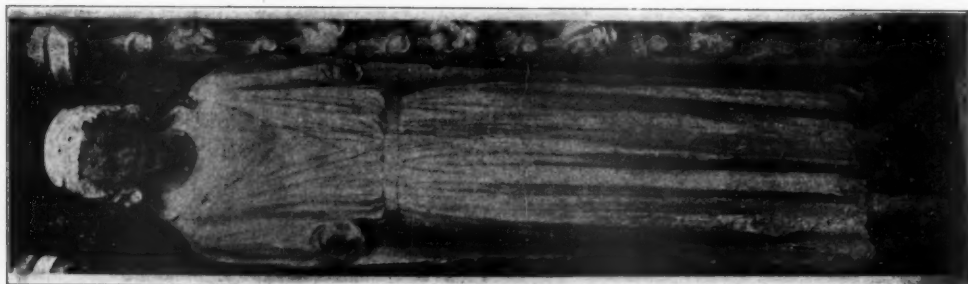
Photos: A. G.
FIG. 126.—TYPE "F."

FIG. 127.—TYPE "G."

Photos: Mr. T. W. Phillips of Wells.
FIG. 128.—TYPE "G."

WELLS CATHEDRAL. STATUES ON THE WEST FRONT.



Photos: A. G.

FIG. 132.
TYPE "H."



FIG. 131.—ST. EUSTACE.
TYPE "G."

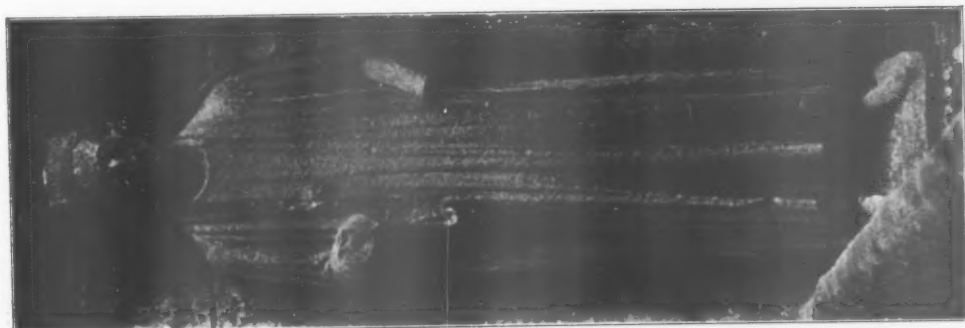


FIG. 130.—ST. LOUIS.
TYPE "G."



FIG. 129.
TYPE "G."

WELLS CATHEDRAL. STATUES ON THE WEST FRONT.



Photos: A. G.

FIG. 135.—WINCHESTER CATHEDRAL.
STATUE IN FERETORY.



FIG. 133.—WELLS STATUES, TYPE "H."

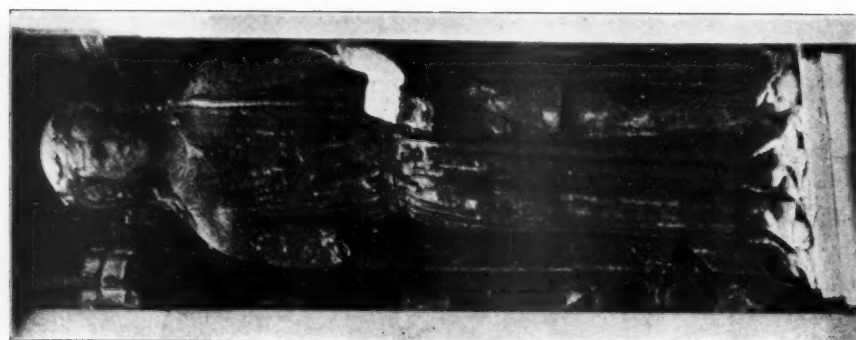


FIG. 134.—WELLS STATUES, TYPE "J."

succession of filleted edges. There are, however, a few exceptions in these matters, for example the warrior in Fig. 120; some of the ecclesiastics too on the south side may be taken as transitional, since they differ but little from those below; and mixed with them are certain broad-gowned figures with full sleeves, which are of the type of the sitting bishops by their side. But the majority, whether "bishops," "warriors," or "ladies," have their peculiar style; the most striking being long female figures with rippled draperies curling round the feet. We give one from the east side of north-west tower (Fig. 125) near which are mailed figures of this type. As to date it is possible that many of these tall, thin figures, cut out of coffin-shaped slabs, were worked along with the earlier bishops of the south-side buttresses, for they are quite as decidedly of slab pattern. But they pass on into others of less exaggerated proportions, and of considerable variety and grace of treatment. There are bishops on the third tier (see Figs. 116, 120) which may rank with the female figures of the lowest tier on the east side of north-west buttress* (Fig. 126). The small heads and rippled hair, and the finely-folded draperies distinguish the type sufficiently from A, B, C, and D, while its general immaturity separates it from the styles which follow. We give in Fig. 122 (*d*) the general head-types of these "ladies" and "queens."

Type G.—Very close on these latest examples of queens came the style which we take as that of the finest sculpture in Wells, which reaches in some respects the highest quality found in the English figure-sculpture. This type occurs generally on the wall-spaces between the buttresses, where, as we have remarked, the groupings seem independent of the schemes on the buttresses themselves, showing that the bay-statues may have been worked at a distinct interval after the buttress-statues. In illustration of this class we give a "doctor" from the bay of the south-west tower (Fig. 127), a "notable" (the figure called "Duns Scotus" which has, unfortunately, lately fallen from its place, and though replaced is much damaged) at the angle between the north-west buttress (Fig. 128), a "Queen" from the north face of north-west tower (Fig. 129), and as of slightly different character "St. Louis" (Fig. 130) and "St. Eustace" (Fig. 131), which are on the east panel of the same tower. The head-types of this class can be seen also in *b* and *e* (Fig. 122), which are of the latest type F, and have been photographed from the figures on the east side of angle buttress. The deeply-cut, severe features of the earlier types have here given place to mystical,

absorbed expressions, the brows are highly arched, the foreheads smooth, with the eyeballs scarcely sunk below them. The lower eyelids are taken straight across the eyeballs, and the draperies have an extraordinary suggestion of tenuity.

Type H.—Another class from the hand of a different sculptor is to be seen in the six or seven "deacon" figures, which are grouped in the first tier of the east buttresses of north-west tower. We give two illustrations (Figs. 132, 133) of this type, which is distinguished by a strong head-treatment (*f* in Fig. 122), with a breadth of feature and a treatment of crisp curls, which has a likeness to the heads of the Salisbury Screen. The figures here are broad and powerful, and the typical treatment of the Wells drapery shows its strong individuality.

The above classification which we have attempted is one only of certain marked distinctions and is necessarily very summary, dealing as it does with some 130 statues, whose sculptors may have been twenty or more in number. Its eight categories are not exhaustive of the different manners which can be seen at Wells either side by side or in succession to one another. Indeed, examination of the statues close at hand from the scaffold gives one the impression of their being generally in pairs. We find continually two figures with tricks of style which seem to mark them as coming from one hand, and which separate them from the next pair, and then again another three or four slightly different. And on the other hand we find a mingling of characters in some figures which allies them with one or two groups as if pointing to a succession of cross-influences. There are gradations between types as distant as the short, large-headed "bishop" in the thick-folded chasuble (Fig. 118), and the long, small-headed "lady," with trailing mantle (Fig. 125), and in other examples both seem merging into the style of the long-headed "orator" in the toga (Fig. 121), or into that of the round-headed "deacon" in the dalmatic (Fig. 133). This is all evidence of a body of sculptors starting on the ground-work of effigy practice, and at first carving statues as they had the coffin-lids of bishops, knights, and ladies, each no doubt with a way of his own; but as they worked side by side on the Wells statues influencing one another, till they achieved a common style in the latest well-proportioned figures, which are slab effigies no longer, but statues in the round.

Looking at them broadly, therefore, on this supposition, we may take the standing "bishops" and "kings" of the second tier, and some of the long third-tier figures, which are most slab-like and elementary, as executed close upon the building of the Front 1220-1225. And we may take as

* The outermost of the four ladies is of the later type G.

the latest the statues which to some extent leave the elementary positions and bow the head and turn it sideways, or advance the foot or hand into the expression of movement.

Type f.—The most marked showing of later style is in the short figures on either side of the central window, a "king" and a "queen" (Fig. 134), whose treatment seems a fresh conception, but with a certain triviality of expression compared with the earlier work. These two stand on the flat foot in the manner of an image rather than in that of an effigy, and the "king's" head is turned sideways, while the "queen" seems slightly to bend the right leg. Their dresses also are shorter and the folds very finely rendered as if of the thinnest lawn. We may suspect, therefore, the Doultling sculptor at the finish of the West Front

had become an imager, and would supply free standing statues to order.

And at Winchester we have very possibly one of his wares. We give an illustration (Fig. 135) of a figure (now in the Feretory) which was dug up in the Dean's garden. It appears to be of Doultling stone, and the draperies have the lawny rendering of the later Wells statues. The subject was possibly the representation of the Jewish Church—the emblematic broken staff being of metal like the girdle. There is, however, a certain freedom of attitude and a sweep of drapery which is different from the Wells ideal, and in this respect a likeness to the Chartres statues must be admitted. But the handling of the folds, and a spray of stiff-leaf foliage, that is found at the feet proclaim the work English.

EDWARD S. PRIOR.
ARTHUR GARDNER.

Correspondence.

THE VILLA MADAMA AND THE "VIGNA."

IN his very interesting account of Giulio Romano at Mantua, Mr. Ricardo refers to the Villa Madama as "the Vigna," no doubt on the authority of Vasari, who wrote of it "che allora si chiamò la vigna di Medici, e hoggi di Madama." The more famous Vigna, however, is the Vigna of Pope Julius III., the villa that lies to the right of the Via di Ponte Molle, outside the Porta del Popolo. This was designed by Vignola, and contains the wonderful little sunk fountain court, which Vasari claimed for himself and Ammanati, and which is, perhaps, one of the most charming caprices in the whole of Italian Renaissance architecture. Sixtus V. also had a "Palazzo della Vigna" in Rome, at the foot of the hill of Santa Maria Maggiore (Rione di Monti). A plan and elevation of this is given in Fontana's "Della Trasportatione dell' obelisco Vaticano," etc., Rome, 1590, and a view of it is given in the "Roma antica e moderna," (1660), p. 794. Michael Angelo designed the gateways for a "Vigna" of the Patriarch Antonio Grimano in the Strada Pia at Rome, and another for the "Vigna" of the Cardinal di Sermoneta in the same street. The term appears to have been common for a half-town, half-country residence; but "the Vigna," par excellence is, I think, the "Vigna di Papa Giulio," and it is somewhat confusing to use the term in connection with the Villa Madama, especially as the name was no longer applied to that house when Vasari wrote.

REGINALD BLOMFIELD.

NEWS FROM ANJOU.

THE Abbey Church of Fontevault is undergoing restoration. This is news which will come home, not only to students of architecture, but to everyone who cares for the connection of particular localities with English history.

As the famous monastery has already been described in this REVIEW (June 1902) only one or two points about it need be re-called here. Its church, the whole of which dates from the twelfth century, was a favourite burial place of the Plantagenets, and contains the recumbent effigies of Henry II. and his Queen, of Richard I., and of the Queen of John. The choir is an imposing specimen of Romanesque; the nave affords one of the most striking examples of Oriental influence in France, and the whole building, from its relation on the one hand to the pure Byzantine of Perigueux, and on the other to the Byzantine-Gothic of Angers, has a peculiar place in the history of French architecture. The Abbey was dissolved at the Revolution, and in 1804 it was converted into a prison, which purpose it still serves.

Both during and after the Revolution the church suffered much damage, but the inauguration of the prison, especially, led to a series of acts of almost incredible vandalism. The nave was walled off from the transept and divided up into three, if not four, storeys, forming a refectory, stores, or workshops below, and cells or dormitories above. Windows were inserted to light the lowest storey. Higher up, original windows were arched across at half

their height, and had their sills cut down; higher still, the cupolas of the four domes that formed the internal roof were removed, and the external roof was pierced by numerous chimneys and two tiers of skylights.* The choir fared better, being retained as the prison chapel, but the high altar was placed at the west end, the transepts and apse were filled with benches, and the royal effigies, which had been twice removed from the church, were placed with their feet toward the west in the chapel of the south transept.†

In 1866 the restoration of the effigies to their original position, and of the nave to its original purpose, was requested by Queen Victoria.‡ But it was only within the last two years, apparently, that the first practical step towards a restoration of the Abbey was taken, by the opening of negotiations between the *Administration des Beaux Arts* and the Ministry of the Interior (to which department prisons are subordinate).

On February 9th in the present year the *Société d'Agriculture, Sciences et Arts d'Angers*, which had already twice intervened on behalf of the artistic interests of Fontevrault, had its attention drawn by the Chevalier Joseph Joubert to some remarks on the state of the church and effigies in the *Nineteenth Century* of August, 1902; and, on his proposal, the Société unanimously recorded its wish that the competent authorities should cause the interior of the nave to be cleared and thrown open to the choir. Copies of this resolution were forwarded to the two public departments above mentioned.

On July 13th the local press announced that orders had just been sent to the Director of the prison for the immediate evacuation of the stores, dormitories, etc., installed in the church; that the opening-out of the interior was to be begun immediately by the *Administration des Beaux Arts*; that 12,800 francs (a scanty allowance, surely) had been placed at the Prefect's disposal to meet the accepted estimate, and that, by an exceptional arrangement, the authorities of the Beaux Arts had assumed entire responsibility for the money.

Early in October the local press further announced that the work was already progressing rapidly, and that the nave had actually been cleared of its floorings and partitions. It was also stated that some sort of clearance had been effected in the remarkable octagonal twelfth-century kitchen, but that funds were

exhausted; and the suggestion was added that expenses might be reduced by using the labour of the prisoners.

Those who mistrust the methods of the Department which in France presides over historic monuments, will not regret that its efforts have thus been checked. It is indeed to be hoped that at Fontevrault it will be more guided by the spirit of restraint and reverence than it usually is. That further work is contemplated both upon the kitchen and upon the church is implied in the Press account just quoted. If the restoration of the nave to something like its original *shell* is a legitimate aim, the modern windows should be blocked and the old windows restored to their proper shape; and the vault, instead of displaying four round gaps with the timbers of the external roof showing through, should be completed by the replacement of the cupolas. Fortunately the rich capitals are not much injured; but some work may, perhaps, be spent upon the beautiful wall-arcading, which has suffered considerably. Of far greater moment is the removal of the wall between nave and choir, a reform which should lead naturally to alterations in that curious "prison chapel" arrangement which filled both choir and transepts with worshippers, and placed the altar at the crossing, because thence alone could it be properly seen from all points. If the whole congregation were accommodated in the restored nave, the choir could be cleared of benches, the altar could be replaced in the apse, and, lastly, the Plantagenet effigies might perhaps be translated, not indeed to Westminster Abbey—for cultivated opinion in England utterly renounces that oft-mooted proposal—but to a more honourable situation in their own church.* It would be interesting to know exactly how much of this programme has been carried out up to the present date (November 20),† and how much of it enters into the Government scheme at all.‡ If it were carried out in its entirety, then, indeed, would Queen Victoria's wish be realised, and the French nation would have performed a graceful act towards that friendly neighbouring people over whom a descendant of the Plantagenets still presides.

CECIL HALLETT.

* See illustration, *ARCHITECTURAL REVIEW*, June, 1902, p. 222.

† Space forbids to enlarge upon the disappearance of the grille, reredos, stalls, tombs, glass, etc.

‡ This is not the place to speak of all the attention devoted to the condition of the church and its effigies by various writers and public men at various times, or of all the State negotiations to which the effigies have given rise. The strange history of these figures is very fully and interestingly given by M. Joseph Joubert in a brochure entitled "*Les Rois Angevins à Fontevrault*," reprinted from the *Revue de l'Anjou* (Germain and G. Grassin, Angers, 1903).

* Their exact original position cannot now be determined, but it seems to have been somewhere at the west end of the choir. M. André Hallays speaks of a tradition that they lay with their feet toward the west when first placed in the church (*Débats*, October 23, 1903). At that time they were probably, as now, very little elevated above the pavement.

† Even the wall between nave and choir seems to have been standing as lately as October.

‡ The programme might be extended. Several stray belongings of the Abbey are said to be still recoverable—some pictures (in the museums and churches of Anjou), a high altar (in the parish church of Fontevrault), and an eighteenth-century choir grille (in the court of the Prefecture at Angers). Then, too, the Abbey precinct contains, besides the church and kitchen, various other interesting buildings which, like them, have been degraded to prison uses, or have otherwise suffered.

Books.

PAPERS OF THE BRITISH SCHOOL AT ROME.

"Papers of the British School at Rome," Vol. I. London: Macmillan & Co., St. Martin's Street, Leicester Square.

THE issue of the first volume of Papers by the British School, which was opened in the spring of last year, is a matter of considerable interest to all students of archaeology. It might be thought that the diligent and almost uninterrupted researches in Rome and the suburbs by so many antiquaries of established repute during the last thirty years would have left a too narrow field for the operations of a newly-formed band of workers. But this is far from being the case. The spade of the explorer, and the trained mind of the student, will be needed for many a generation to come, before the remains of an old-world city and the soil of the Campagna have said the last unspoken word about Republican and Imperial Rome. No better testimony to the incompleteness of our knowledge on many points bearing directly upon Roman history can be advanced than the two Papers in the present volume. Although neither of them is strictly of an architectural character, yet they relate to matters with which every student of architecture should be familiar.

The Director of the School is fortunate in having so interesting a subject for analysis as the remains of the church of S. Maria Antiqua, brought to light just two years ago. Of this early Christian edifice at the foot of the Palatine hill we have no record till the time of John VII. (705-707), but there is little doubt it was in existence as a church in the previous century. Its title to Antiqua has been the subject of much controversy, and its claims to priority as a building dedicated to the Virgin Mary are not based on any authentic record. "None of the 500 volumes on the topography of ancient Rome," says Signor Lanciani ("Pagan and Christian Rome"), "speak of this church, built side by side with the Temple of Vesta, the two worships dwelling together, as it were, for nearly a century;" nor does any classic author give a clue to the origin of a building, which had undoubtedly been erected and used for secular purposes for many generations. A glance at the plan (p. 18) is our only guide, and here we have all the essential features of a Roman house with its *vestibulum* leading to an *atrium*, and the *tablinum* beyond, with smaller chambers on either side. As the dimensions of the rooms are large, and beyond the scale of an ordinary Roman house, Mr. Rushforth reasonably assumes that the whole served as a State entrance to the Palatine, brought down to the level of the Forum. The conversion took place in the following manner: The great entrance hall of the secular building was converted into a *narthex*; the *tablinum*, with the addition of an apse, became the sanctuary; and an enclosed choir, after the manner of S. Clemente,

was constructed in the centre of the *atrium*. There is nothing to indicate that this space was ever roofed over, although some kind of covering would appear to be necessary as a protection to the painted decorations which covered the walls.

Although John VII. may have been the first to decorate the interior of S. Maria Antiqua in a systematic manner at the beginning of the eighth century, the remains show that the sanctuary at least had not been left bare before his time. Pope John's excellent work in the embellishment of churches was not restricted to any one particular edifice, for we find his name also associated with pictorial mosaic in the ancient church of St. Peter. This beautiful example, which forms the subject of an illustration by Ciampini ("Vet. Mon." Vol. III., tav. 24), was removed to the Basilica of S. Maria in Cosmedin in 1639. An outline drawing is also given by D'Agincourt ("Histoire de l'Art," pl. XVII.). At a later period, and down to the time of Leo III. (795-816), the decorative work continued, and came to a close when this favoured little church was crushed and buried by the fall of the Imperial buildings, which overhung it on the north-western edge of the Palatine. Whether the collapse was due to an earthquake, which shook the city in the same year, is uncertain; but such was the condition of the edifice, that the fittings were removed to a new building on the Via Sacra, and S. Maria Antiqua began a new career under its new title of S. Maria Nova, better known by its modern name of S. Francesca Romana. But the pictures on the walls were immovable, and now, after a lapse of more than eleven centuries, they have once again been brought to light, damaged and fragmentary in many parts, but untouched and unrestored, sufficient to show how a Christian church in Rome was decorated in the eighth century.

The rise and spread of Byzantine art in its western progress is too large a subject to enter upon in a short review, but they are adequately summarised by the author on pp. 11 and 12. Nor is it possible to follow Mr. Rushforth in his analytical commentary upon the series of pictures which decorate the walls of the church as well as of a subsidiary building designated as the chapel of the Forty martyrs. When the official account of the excavations is published by the Italian authorities, reproductions of the pictures, either by photography or other methods, can be studied in conjunction with the author's clear and descriptive notes.

Nothing contributed in a greater degree to the revival of art in Rome, which had reached the ebb of its misfortunes during the disastrous invasion of the Lombards in the sixth century, nor to the spread of pictorial decoration of Christian edifices, than the independent authority exercised by the Popes towards the middle of the eighth century, and their assumption

of temporal power. Italy, the favoured land of Greek artists, in the first two centuries of the Empire, was now the home of men trained in the schools of Constantinople. This is observable from north to south, whether in architecture, painting, or sculpture. Much of their work was of inferior quality, calling forth the lament of a chronicler of the twelfth century that "for more than 500 years the genius of art had fled from the land;" and at the second Council of Nice (787) the fathers were bold enough to assert that "the artists of the time invented nothing. They followed old traditions. It was the hand only that executed" (*"L'Art Byzantin dans l'Italie Meridionale,"* C. Diehl, 1894). The mural paintings of S. Maria Antiqua belong to a time when symbolism was fully established as a powerful instrument in the cause of Christianity. Some of the figures are described as having unmistakable affinity with Roman art of classic times, not only in type and treatment, but in method and technique—observable also in the mosaic compositions of SS. Cosmo and Damian, where Byzantine influence is scarcely noticeable. But, strange to say, at S. Lorenzo outside the walls, which was restored at the close of the sixth century, the influence of eastern art is apparent. Whether the mural paintings in S. Maria Antiqua were the work of native Romans or of Greeks from Constantinople, who had made a new home in the western metropolis, is not of much account. The art is Byzantine, for that was the art of the age; but, as Mr. Rushforth observes, it is local, and the work of local artists, whether Roman or Greek.

There is apparently nothing in common, except on points of chronology, between the old church of S. Maria buried under the Palatine hill and the topography of the great tract of country known as the Roman Campagna. But one naturally reverts to this particular period when Christianity, triumphant over Paganism, was imparting new life to pictorial art within the walls of Rome, while without, once the garden of Latium, was nothing but desolation, neglect, or abandonment. The interest attached to the Campagna during its long eventful history is heightened by a study of the conscientious labours of Mr. T. Ashby, Junior, as recorded in this volume. So far-reaching a subject as the Classical Topography of the whole range of country known by that name is beyond the scope of a single essay. It is, therefore, gratifying to note that the investigation is being continued, and will result in a series of Papers dealing with other districts. The object of the present Paper is to determine the course of three of the main roads (with their branches) which traversed the district under consideration, and to describe the ancient remains which exist near each road. They are the *Via Collatina*, *Prænestina*, and *Labicana*. The first went to Tibur by way of Collatia; the second to Præneste by way of Gabii, a distance of about 23 miles; and the third to Labici, afterwards extended to Ad Bivium, now known as S. Ilario, distant from Rome about 30 miles. The first two roads, vying in point of age with the *Via Latina* and *Salaria*, date from a very remote period;

and although the latter was at first only a local road to Gabii, and known as the *Via Gabina*, it assumed an importance when it was extended to so fashionable a quarter as Præneste. But the last, which was probably at one time the highway to Tusculum, became renowned when it was continued to Labici, being more convenient in point of gradients than the *Via Latina*, which traversed the same district, and in distance about the same. That the Labicana took higher rank in the later days of the Empire than the *Latina* is indicated in the "Itinerary" of Antonine, which speaks of the latter falling into the Labicana.

The *Via Collatina* is not mentioned by any classic author except Frontinus, who states that three miles from the city accessible by this road are the springs of *Aqua Virgo*. This is corroborated by Pliny (*"H. N."* XXI. 42). The road paving has disappeared, but fragments of marble and carved capitals indicate the existence at one time of sumptuous villas fringing the highway. Perhaps the most important architectural remains are those of a palatial residence unearthed at the *Tenuta Benzoni* in 1883, about nine miles from Rome, and described by Sr. Lanciani (*"Not. Scav."* 1883, 169). The principal apartment, measuring about 72 feet by 33 feet, with a spacious apse, was of basilica form, not uncommon in country houses of this character near Rome. According to Vitruvius (vi. 8), they may be found attached to the palaces of Roman nobility who held magisterial offices, and were used for council meetings and as courts of tribunal. Those attached to the *Villa Gordianorum*, on the *Via Prænestina*, are another noted example. We know little of Collatia as a city, except that it was well adapted for defence. Livy (i. 38) informs us that it was taken from the Sabines, and Pliny classes it among the lost cities of Latium. Its ancient citadel is now replaced by the neighbouring mediæval castle of Lunghezza, the walls being constructed with the stones of old Collatia. It is worthy of passing mention that in this city took place that tragic incident in connection with the ill-fated and virtuous Lucretia, and which ultimately sealed the destiny of the last of the kings of ancient Rome.

The *Via Prænestina* and the *Via Labicana* both issued from the *Porta Esquilina* in the Servian Wall, and branched off at the *Porta Maggiore*, or rather from the double Arch of the *Aqua Claudia* and the *Anio Novus*, which was incorporated into the Wall of Aurelian and converted into a city gate. Among other remains near the *Via Prænestina* none have attracted more attention than those of the *Villa Gordianorum*, now known as the *Tor de' Schiavi*. These have been too often described to need repetition here. For illustrations, see the drawings of Pirro Ligorio in the Bodleian Library (fol. 30) and Piranesi (*"Ant. Rom. Il."* tav. 29). Canina also, touched by the romantic incidents associated with the memorable rule of the ill-fated Gordians, has given play to his imagination in his restoration of this lordly dwelling. (*"Edifizi VI."* tav. 106, 107). The wealth of marble in its construction and its architectural magnificence are referred to by Capitolinus (*"Vita*

Gordiani III., c. 32). A large number of tombs and numerous columbaria in the neighbourhood attest the existence at one time of a large population. On this subject it has been observed by Lanciani ("Not. Scav." 1890, 118) that some of these columbaria, which belong to the first and second centuries, are partly constructed with materials of Republican times, showing that the Romans under the Empire had little respect for their ancestors. Further on the road and near the twelfth milestone from Rome we reach the site of the ancient Gabii, memorable in history as the last fortified town in Latium to resist the Roman arms. But it fell at last by an act of treachery. A special chapter is given by Mr. Ashby on this interesting old-world city, as well as the later one which was built on an adjacent site in the early days of the Empire. Systematic excavations were made by Gavin Hamilton in 1792, and its treasures in marble and stone are described by Visconti ("Monumenta Gabini della Villa Pinciani," 1797). As a Roman town and place of resort in the first and second centuries it enjoyed some notoriety from its baths and, as alleged by some, from its spacious lake of spring water. Respecting the antiquity of this lake there is considerable controversy, but there is little doubt that the basin which is now dry, is an extinct crater, one of many in this volcanic region. It is not mentioned by any classic author, and is first alluded to in the Acts of St. Primitivus. Recent investigations tend to show that the lake never existed till the Middle Ages, and that it arose from neglect of the *emissarium* which became choked, and thus checked the natural flow which had contributed in the early days of the Republic to the splendid vegetation covering the plains below. When Gell visited the spot 70 years ago he noted that "the waters have been much lowered by canals made for draining purposes." Still further drainage in recent times has caused the lake to be dried up. Several other ancient towns near the Via Prænestina have not been satisfactorily located, nor identified with later towns, such as Corcolle, Passerano and Zagarolo; but further investigations may solve the doubt, especially with regard to the old city of Pedum, which enjoyed great prosperity till it was captured by L. Furius Camillus, B.C. 339. The fact of Julius Cæsar having a villa there, and Tiberius an estate, are sufficient evidence of a degree of notoriety in the closing days of the Republic. Zagarolo possesses considerable interest on account of the remains of an amphitheatre in its vicinity, which attracted the attention of Palladio on the score of some architectural merit. A drawing by his own hand may be seen in the Library of the R.I.B.A. ("Burlington-Devonshire Coll.," portfolio viii. fol. 15). The 26 tiers of seats attest a large residential population in imperial times. The date of the structure is unknown, but, like many other provincial amphitheatres, it may have been erected in the reign of the Gordians, in preparation for the festivities that were to mark the approaching 1,000th anniversary of the foundation of Rome. Maffei ("A Compleat History of Ancient Amphitheatres," Verona, 1730,) makes no mention of it,

and boldly asserts that the only two amphitheatres outside Rome were at Verona and Capua, those at Pola and Nîmes being closed as theatres. But Maffei was a native of Verona and therefore anxious to glorify his own birthplace. Further interest is attached to Zagarolo as the town where the Latin version of the Bible, called the Vulgate, was produced.

The Via Labicana, as its name implies, ran originally to Labici, and as it traversed the same district on the Via Latina, the two roads were under the charge of one curator. Indeed there are many indications, as Mr. Ashby points out, that there were at least three points (besides others of little importance) where these two highways met within a computed length of 40 miles. North of the third milestone is the reputed Mausoleum of St. Helena, now known as the Torre Pignattara. A drawing by Canina ("Arch. dei Temp. Crist.," 1846, tav. 96) indicates a circular building with eight niches, alternately rectangular and curved, and roofed with a cupola. Within its walls a small church was erected by Clement XI., early in the eighteenth century, dedicated to SS. Peter and Marcellinus; and in the immediate neighbourhood may still be seen the deserted cemetery of that distinguished Imperial band, the *equites singulares*, whose duties were somewhat equivalent to those now performed by Royal messengers. They were picked cavalry attached to the Emperor's bodyguard and their barracks were on Mt. Cælius. The following inscription is of interest, "D. M. T. Ael. Martiali, Architecto, eq. sing. Aug. Tur. Gracilio (C.I.L. VI. 3182). A mile further on the road may be seen the apse of a church identified with that of the suburban see of Sub Augusta or Augusta Helena, the bishops of which are recorded in the latter half of the fifth century. It has been suggested, and with good reason, that the church was built on the site of a villa belonging to the Empress Helena. The site of Labici is still doubtful, and its name appears as late as the twelfth century, a bishopric having been established there. Cicero refers to it together with Gabii and Bovillæ, and Strabo speaks of the town as in a ruined condition. The claims of Monte Compatri as the site of Labici, its distance from Rome, and its position in reference to ancient roads mentioned in "Itineraries" are thoroughly worked out by Mr. Ashby, but it must be admitted that the modern village bearing that name contains scant traces of antiquity. It is difficult to follow the exact course of the Via Labicana, but careful investigations clearly show the importance of this road with its numerous branch roads, competing in many parts with the Via Prænestina as a fashionable highway to the lordly villas of wealthy Romans, referred to by Strabo as "Villas in quibus more Persarum Regias quasdam struunt."

The eight elaborated maps at the end of the volume are rather confusing, partly due to the comparative smallness of scale, but principally to the necessity of indicating every place of historic interest. Such maps are better engraved, and on each sheet should be a scale of Roman and English miles.

ALEXANDER GRAHAM.

